Publication of the Washington Chapter of the American Institute of Architects

AIA DC magazine

volume 4

THERE IS MORE INNOVATION HERE THAN YOU CAN IMAGINE

ARCHITECTURE WEEK 2001

SEE INSIDE CENTERFOLD FOR SCHEDULE + POSTER

AIA LIBRARY & ARCHIVES
1735 New York Ave., N.W.
Washington, D.C. 20006
MAY 1 1 2000

Washington Chapter/AIA
1777 Church Street NW
Washington, D.C.
20036

Presorted Standard
U.S. Postage Paid
Balto. MD
Permit # 941

J.E. RICHARDS

INCORPORATED

J.E. Richards Inc.

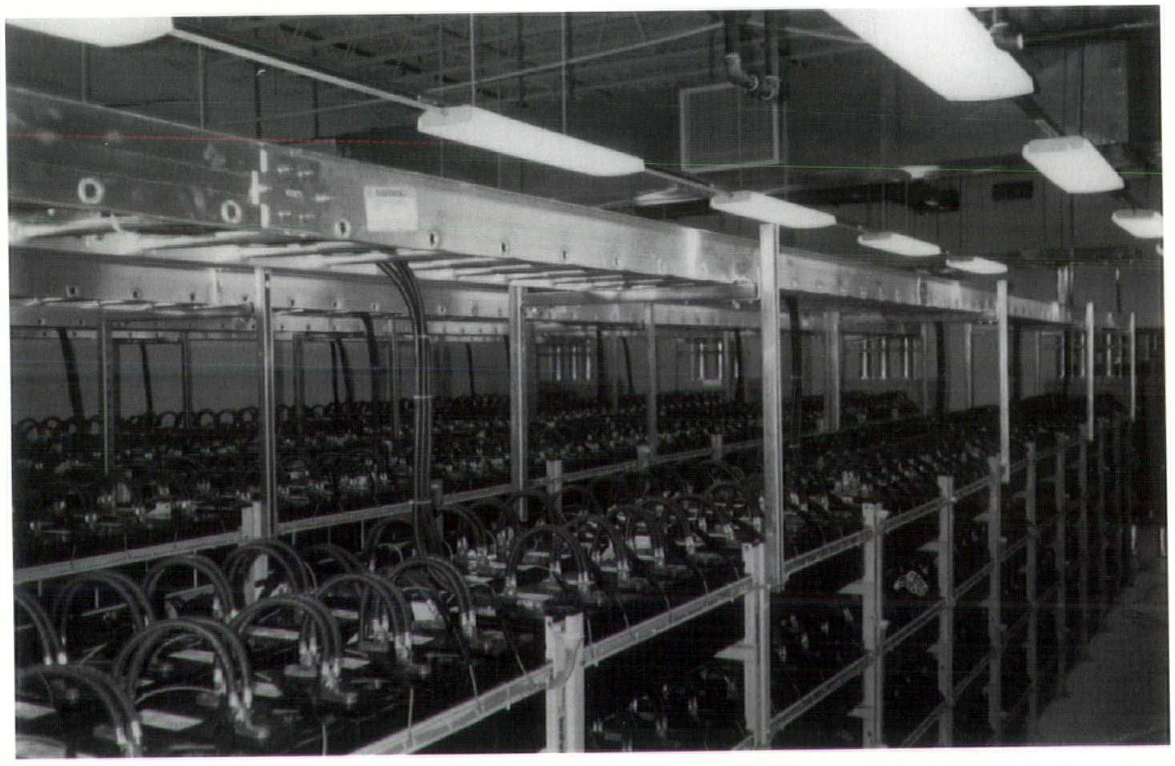
ELECTRICAL CONTRACTORS

Base Building - Tenant Work - Biotech - Governmental - Service

Maintenance - Custom Lighting - Generators - Telecommunications

Voice/Data - Fiber Optic Cabling - Structured Cable Systems

Fire Alarm Services - Process & Instrumentation Controls



J.E. Richards Inc.

10401 Tucker Street
Beltsville MD. 20705

Phone: 301-345-1300
Fax: 301-345-2370

MEMBER

THE ELECTRICAL ALLIANCE

A Powerful Advantage

Inside & Out...

...At Duron we've got you covered with Genesis Odor-Free™(no VOCs) Interior Latex paints and Dura Clad™ Industrial Maintenance Coatings. Genesis and Dura Clad are just the right combination to paint your entire project, from the President's office to the boiler room. Our Genesis line allows painters to work during regular business hours without the bothersome odors usually associated with painting. And our Dura Clad line offers the right mix of heavy-duty primers and tough-as-nails finishes to protect the rest of your project.

For more information call:

DURON®
PAINTS & WALLCOVERINGS

10406 Tucker Street
Beltsville, Maryland 20705
1-800-72DURON x3312
www.duron.com

90548-a 10/99

Fax-On-Demand

Participating advertisers are given a four digit code (located in the index of this magazine). To access additional information about an advertisers products or services, you only need to dial 410-252-9595 from your fax machine, listen to the voice prompts and —PRESTO— you will receive the desired information.

410-252-9595

Washington Chapter/American Institute of Architects

1777 Church Street, NW
Washington, D.C. 20036
Tel: 202.667.1798
Fax: 202.667.4327
Web: www.aiadc.com

AIA/DC 2001 Officers

Stephen J. Vanze, AIA
President

Michael E. Hickok, AIA
President-Elect

Marshall E. Purnell, FAIA
Treasurer

David E. Neumann, AIA
Secretary

Mary Katherine Lanzillotta, AIA
Past President

AIA/DC Magazine

Hannah McCann
Editor

AIA/DC Staff

Mary Fitch, AICP
Executive Director

Beth Judy
Special Programs

Hannah McCann
Communications Manager

Lyn Schwartz
Program Coordinator

Carrie Snyder
Membership Manager

AIA DC magazine

CONTENTS

Welcome to Architecture Week 2001
Introduction 4
Poster and Schedule 17

6 *Under the Whitehurst*
The modern side of historic Georgetown

8 *Pushing the Envelope*
diVISION ONE brings a new type of housing to Shaw/Cardozo

Back to School
Students design new Washington landmarks 11

Technology That Thinks
How software is changing architectural practice 12

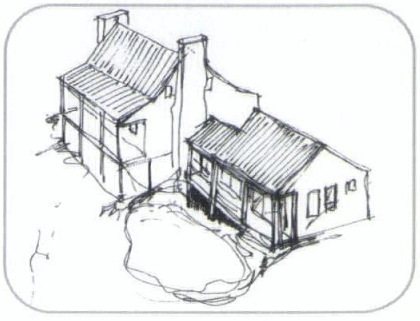
14 *Behind Glass*
A busy architecture firm at work

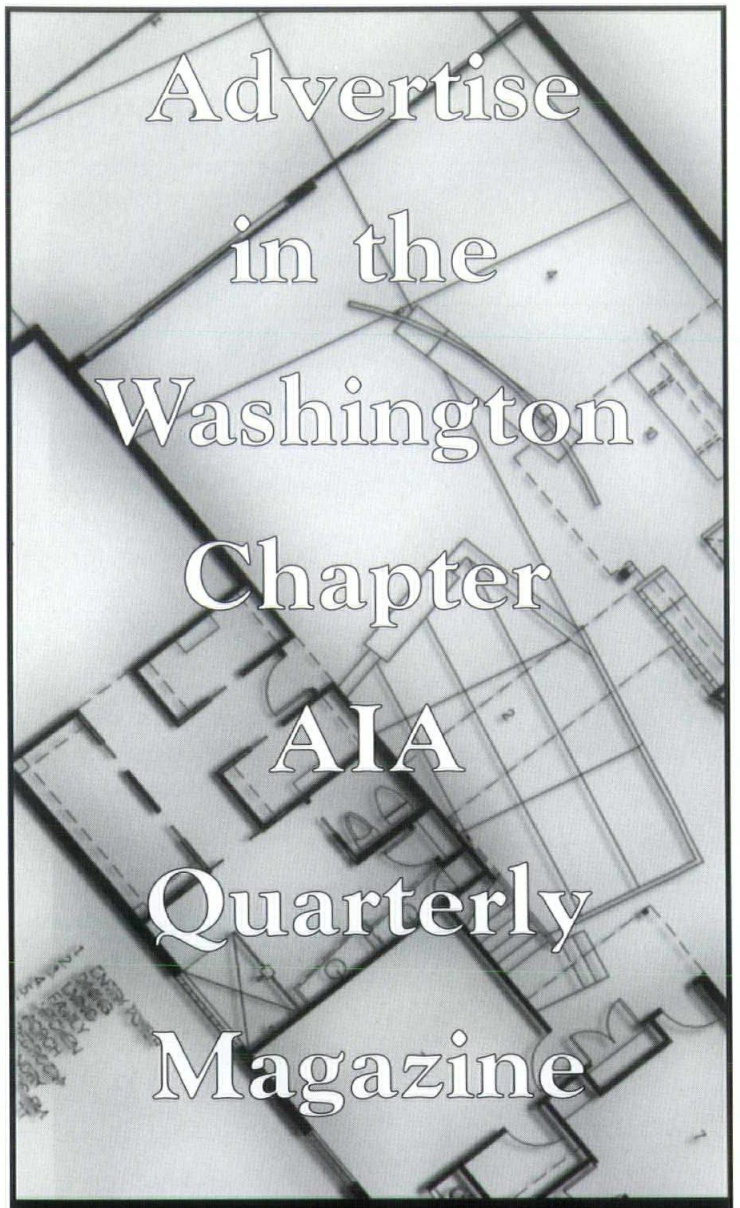
22 *Jurors' Roundtable*
Award-winning architecture

24 *Creating the Good Home*
Dennis Wedlick, AIA, on returning to the picturesque

Apartment Zero
Introducing goods for urban living 27

How to Work with An Architect
Homework Counts 29





Call
Dawson
Publications, Inc.
800-322-3448
ext. 125

Welcome to

AIA/DC magazine

ARCHITECTURE WEEK 2001

There are more important buildings in the Nation's Capital than you know.

There is more new architecture here than you think.

There is more innovation than you can imagine.

Welcome to a celebration.

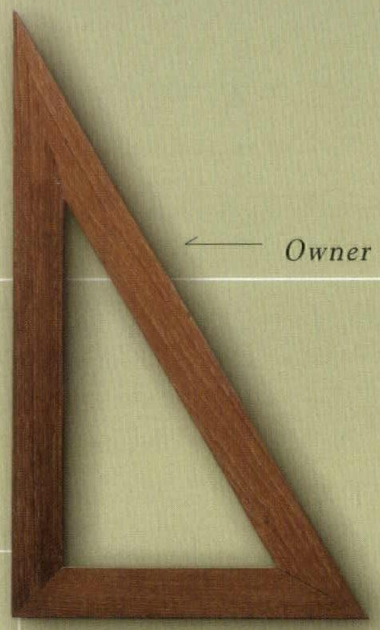
The Washington Chapter of the American Institute of Architects proudly presents the third annual **Architecture Week**. From September 9th through 15th, explore different aspects of architecture every day through lectures, exhibits, discussions, and walking tours. All events are open to the public. All are free.*

This issue of *AIA/DC Magazine* is your playbill for Architecture Week, an introduction to the people and places that are changing the way our city looks and feels. From big firms designing the world's safest embassies to young architects inventing a new kind of town house...from Georgetown to 7th Street...from technology to fantasy...there's a lot to see. Enjoy.

Stephen J. Vanze, AIA
President
Washington Chapter/AIA

*All events are free except for the National Building Museum lecture by Cesar Pelli on Tuesday, September 11th.

The making *of great* Architecture.



The golden triangle partnership — a devoted builder teamed with a talented architect and trusting owner — is the secret to Horizon Builder's award-winning portfolio of custom residences. Our craftsman are passionate about technique, focused on detail, and have the experience to troubleshoot issues well before the eleventh hour. You've created a vision. Horizon will make your plans a reality.

HORIZON
BUILDERS

Extreme Craftsmanship.
Exceptional Service.

Horizon Builders, Inc. • 410.721.4877 • DC Metro 301.261.6706 • 2131 Espey Court • Suite 3 • Crofton, Maryland 21114

Sunday, September 9th
Walking Tour of Modern Georgetown

Join us for a guided walking tour of Georgetown's "other" side. *Georgetown Under the Whitehurst* focuses on the area south of M Street, NW, which was once a gritty industrial waterfront that paid for Georgetown's famously fine homes. By the 1970s this area was an eyesore, ripe for development in a distinctly modern way. The walking tour features works by Arthur Cotton Moore Associates, Skidmore, Owings and Merrill, Hartman-Cox, Peter Vercelli, Shalom Baranes, Cloethiel Woodard Smith, and others.
Meet at 1 p.m. at the entrance to Dean and Deluca, 3276 M Street. Tour takes approximately one hour. Free. Reservations required; call 202.667.1798 or e-mail reservations@aiadc.com.

Under the Whitehurst

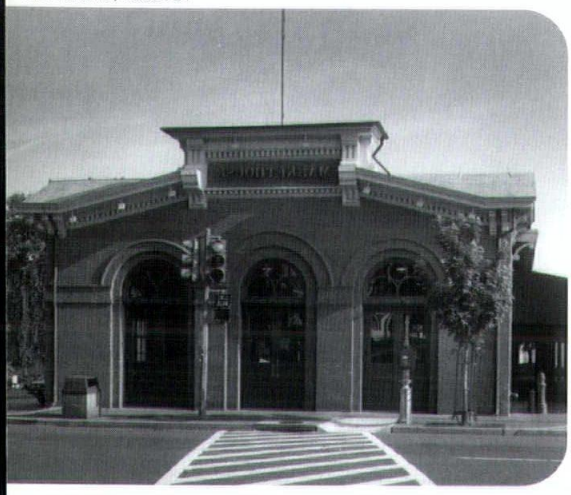
The Modern Side of Historic Georgetown

by Daniel Emberley

George Hartman, FAIA

▲ *Rising over the Whitehurst, Hartman-Cox Architects' Dodge Center, 1976 (now Waterfront Center)*

Alan Karchmer, Assoc. AIA



◀ *Dean & Deluca, an 1866 market house renovated in 1992 by Jack Ceglic and CORE*

◀ *Offices of Hellmuth, Obata, + Kassabaum in an 1828 warehouse along the canal*

Alan Karchmer, Assoc. AIA

Georgetown celebrates is 250th birthday this year. It's another good occasion to recognize this neighborhood's rich history and carefully restored 18th- and 19th-century structures. But there's more to celebrate. Georgetown also boasts some of Washington's best examples of modern architecture, particularly from the 1970s and '80s.

When one thinks of Georgetown, "gritty industrial complex" is probably not one's first thought. But for most of its life, its riverfront was just that: a shipping port for clippers from China and England, a land of slaughterhouses, tobacco storage, brick yards, and rough canal boatmen. The area between the Potomac and K Street regularly faced floods. Railroads ran along the narrow flats, and workers' tenements were squeezed in between warehouses.

As national industries shifted to cities like Baltimore and Philadelphia, professional Washington turned its back on the waterfront. By World War II, this part of Georgetown was a patchwork of antiquated factories and gravel pits. Post-war engineers saw no problem in running the Whitehurst as an elevated highway above K Street: it was below the sight lines of townhouses on the slopes. As a result, the immediate area was thrown into shadow.

By 1970, Georgetown below M Street offered architects and planners a nearly blank slate. The neighborhood was seen

Washington Harbour by Arthur Cotton Moore/Associates, 1986

Canal Square, Arthur Cotton Moore's 1971 incorporation of an 1850s warehouse

Arthur Cotton Moore, FAIA

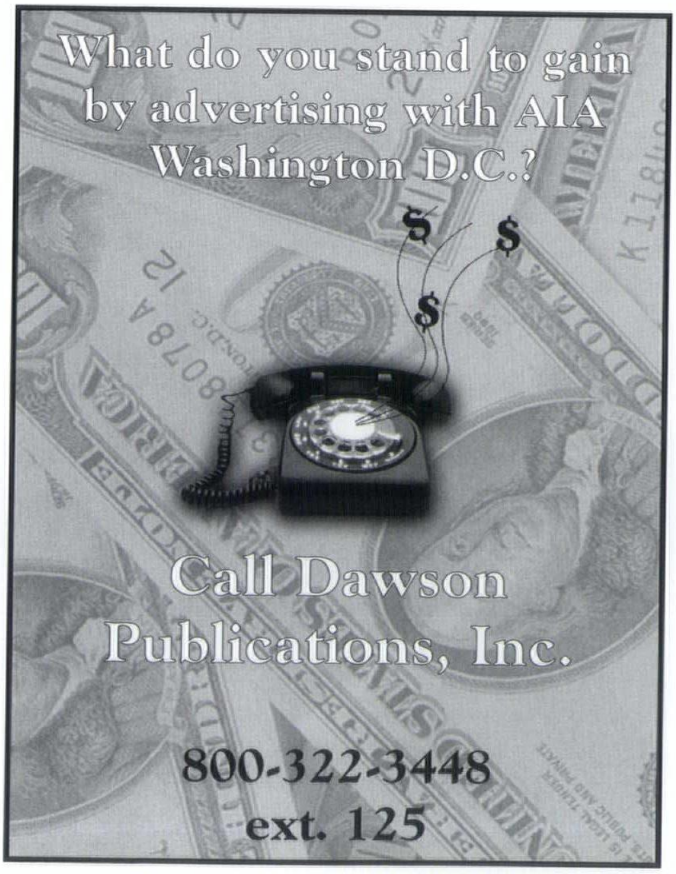
Alan Karchmer, Assoc. AIA

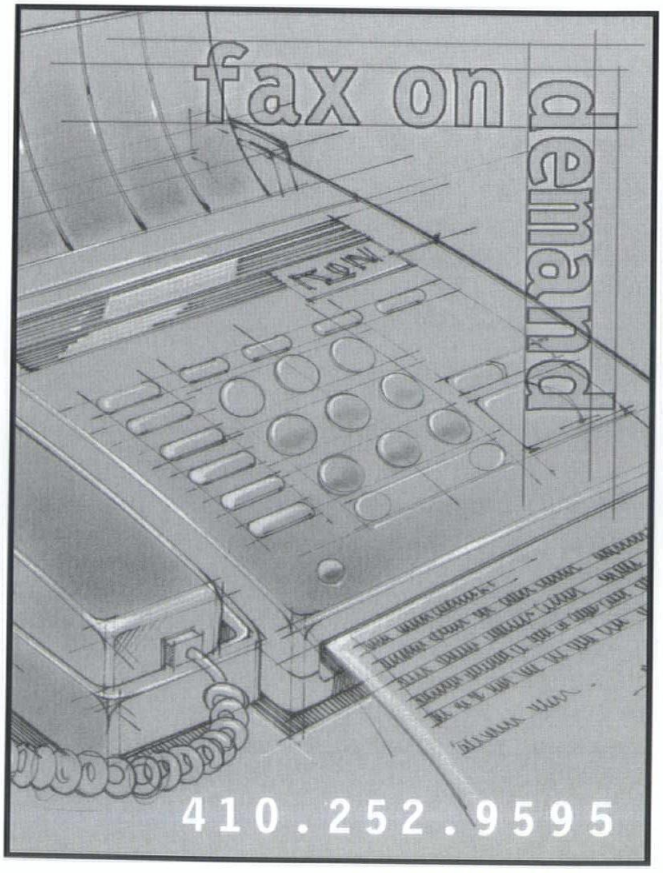
as an eyesore, and any change was viewed as a positive one. Blocks could be combined and rearranged, and the few significant structures could be altered for totally new uses.

Meanwhile, Washington was running out of prestigious office space in the old downtown and about to jump west towards the K Street and Connecticut Avenue corridors. A few people of vision saw that the old Potomac flats could become something new. Inspired by lower Manhattan and the writings of Jane Jacobs, they saw a neighborhood that could combine office space, retail, and residential uses in a way that was new—not just to Washington, but to most American cities.

What happened next became one of the great urban success stories, a model for communities across the nation. Architects and developers created a place where tourists flock, high tech professionals crunch numbers, and affluent residents overlook the collegiate hoi polloi from penthouses with river views. The Whitehurst may be removed in favor of a river parkway, or it may stay with us for the next three decades; for now, it colors the daily life of workers and residents in this vibrant neighborhood.

Our tour, *Georgetown Under the Whitehurst*, covers this reinvented Georgetown below M Street. Although none of the structures we look at are actually below the roadway, all interact with it. Some look out to the freeway. Others turn their back, looking inward to courtyards under the architect's control. Buildings covered include the Flour Mill, Georgetown Park, the Papermill, and Washington Harbour. They range in style—true to their industrial antecedents, copying details of older Georgetown, or suggesting something completely different and modern. Discover where Washington began to be more than a federal city, a place where history combines with new business, urban living, and good design.





diVISION ONE

Monday, September 10th

Construction Watch Tour of Logan Heights

Head to Shaw/Cardozo to tour the nearly-finished Logan Heights development, designed by diVISION ONE as a 21st-century interpretation of the classic Washington row house. Participants in last year's Architecture Week saw the site before ground broke. A lot has happened since then.

Meet at 4:30 p.m. in the 2100 block of 10th Street, NW. Free. Reservations required; call 202.667.1798 or e-mail reservations@aiadc.com.

Pushing the Envelope

diVISION ONE Brings a Whole New Type Housing to Washington

by Hannah McCann

In Dupont Circle or Adams Morgan you expect to find a lot of good places to eat, beautifully restored row houses that command high prices, and trouble finding a parking space. Chances are you're a lot less familiar with the Shaw/Cardozo neighborhood, just a few blocks east. You may be in for a nice surprise.

This neighborhood, stretching from 9th to 15th Streets, NW, between S and Florida Avenue, is changing every day. Restaurants and shops are opening on U Street, and new apartment, condo, and townhouse developments are taking shape on the surrounding blocks. In the last six months ninety-eight townhouses have gone up between 12th and 13th at V and W, and a 165-unit condo building has opened along U between 11th and 12th. Real estate prices are soaring but still half of those in Dupont Circle. And informal surveys suggest that you can find a parking space on a Saturday night, at least before 9 p.m.—at least for now.

The rapid changes are no surprise to diVISION ONE, a small architecture firm that has been watching the area develop over the past several years. According to partner Ali Honarkar, Assoc. AIA, "It was going to happen sooner or later. There used to be a line that people wouldn't cross. It was 18th Street at one point, then it was 16th Street; now there are pretty much no borders. When one neighborhood isn't affordable anymore, you're going to have to move over to get what you want."

So when diVISION ONE wanted to experiment with bringing a new type of urban housing to Washington, they chose to bring it here, to 10th and V Streets, NW, in the form of a five-unit development they call Logan Heights.

DiVISION ONE is bringing a new type of urban housing here, to 10th and V Streets, NW. ▶

A New Kind of City Living

DiVISION ONE knows D.C. All three members of the firm—Honarkar, Mustafa Nouri, Assoc. AIA, and Craig Williams—grew up in the area, graduated from the University of Maryland's School of Architecture in the mid-'90s, and take a keen interest in a city that's coming back to life just as they've come of age to help.

In their first years out of architecture school, diVISION ONE designed several inventive interiors in the U Street area, including the Eleventhour nightclub (now The Saint) at 14th and Church Streets. "We did a lot of contemporary work commercially, where you can usually get away with a little more," Honarkar explains. "People say, 'Oh, I love this restaurant—but I don't want to live in it.'"

In a famously traditional city, the decidedly modern diVISION ONE yearned to break new ground. "We'd like to push the envelope: put our vision out there and let people make their decision."

With that in mind, diVISION ONE bought an empty lot at 10th and V Streets, planning to design what Honarkar describes as

diVISION ONE

"a whole new type of housing for D.C." and then sell the plans and the lot to a developer. "This is something we had talked about for years," Honarkar says.

They call their vision "Loftstyle," an apt name for an airy interpretation of the classic row house. "Row houses have windows in the front and windows in the back. The biggest challenge is getting in light," Williams explains. "So we put in a staircase with skylights, and opened up the main floor to get light all the way through." Add exposed ductwork, light paint colors, birch paneling, and concrete countertops, and the space takes on a Soho feel, elegant but industrial.

Can this kind of architecture work in a traditional Washington neighborhood? To find out, diVISION ONE presented their idea to the Shaw/Cardozo neighborhood association, "just as a courtesy, to let them know what was coming," Honarkar explains. "They liked the energy behind it. They said that even if it was in a historic area they would approve it. That was good to know."

Introducing a new vision is easier when other people can see it too. According to diVISION ONE, their design's warm reception is due, in part, to how the FormZ software they use can bring it to life. This program transforms an architect's specifications into three-dimensional, photo-like images. "You can see exactly what it looks like and walk people around the site," Honarkar explains. Wonder how a particular color will look on the walls, or how a certain light fixture will illuminate the hall? Colors can be scanned into the program, and dimensions of a fixture can be entered; turn on the light (with a twenty-five watt bulb, if you wish) and see how the space will look.

Not everyone is used to seeing modern design come to life in such a vivid rendering. In the early days of diVISION ONE, when the firm was seeking approval for a proposed restaurant in historic Georgetown, they presented a FormZ image to the Commission of Fine Arts. The Commission's fiery reaction caught them off guard. "We got yelled at," Honarkar recalls. "They said, 'You should know better! How dare you!' It took us a while to figure out what they were saying: it looked so real, they thought we had already done the project."

Do It Yourself

After diVISION ONE designed Logan Heights, they shopped the project to developers—without much success. "It was kind of what we expected," Honarkar recalls. "They shied away from the project because they didn't know what kind of market it would attract. We realized that if we wanted to make a difference we would have to take all the risks and do everything ourselves. So that's what we did."

The firm took on the responsibilities of a developer, becoming not just the owner and architect of the project, but also the contractor, the marketing agent, and the legal expert needed to get the work done.

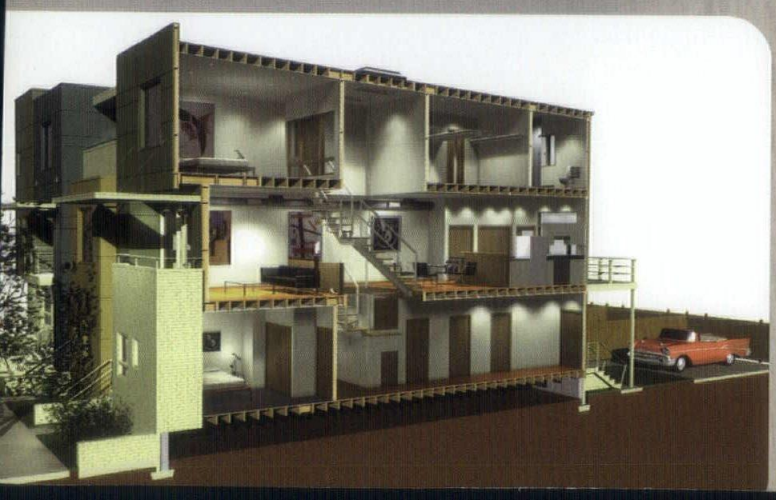
In what they gracefully refer to as "a good learning experience," the architects describe a long process of negotiating the city's permitting and zoning offices, making brochures for marketing, taking out ads in local papers, and learning how real estate sales contracts differ for projects that are in the process of being built.

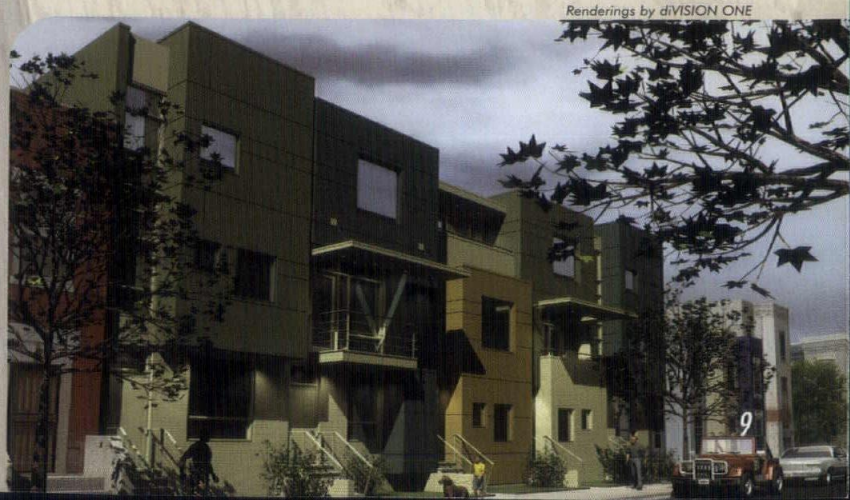
Becoming the general contractor was nothing new for diVISION ONE. It was a role they had had to step into before. "The stuff we wanted to do would never get built otherwise,"

"If you take the risk and do it yourself, you have complete design freedom. And that's what we wanted—to put our product out here without compromising. We want people to look at this and say, 'That's a diVISION ONE project.'"
—Ali Honarkar, Assoc. AIA

▼ *DiVISION ONE has designed a new type of housing they call "Loftstyle." The firm uses FormZ software to bring their ideas to life.*

Renderings by diVISION ONE





diVISION ONE

◀ *Logan Heights under construction. Completion is expected in early October.*

"People we talk to on the street, they're very happy about it. They say, 'Wow, it's about time. I've been here for thirty years and it's about time.'"

—Ali Honarkar, Assoc. AIA

diVISION ONE

Honarkar recalls. "But if you take the risk and do it yourself, you have complete design freedom. And that's what we wanted—to put our product out here without compromising. We want people to look at this and say, 'That's a diVISION ONE project.'"

Along with artistic control, the firm controls the progress of the project. "Everyone knows you're the boss," Honarkar explains. "[Otherwise] you get into blaming games. The contractor comes in and says, 'Well, the architect drew it up this way; it's his problem.' And the architect says, 'No, the contractor doesn't know what he's doing.' Well, when you're managing the whole project you can't call yourself stupid. You just have to make things happen and move forward."

Because diVISION ONE is both architect and developer, future owners of the units are going to get more house for their money than they would on a developer's development project. "As the market goes up, other developers keep the same product and take up the price. We took the chance to upgrade things: we added nicer floors, cabinets, upgraded the windows, the lighting, put security systems in the units, remotes on the fireplace....It's not that we'll just take the money and be greedy. We want somebody to buy this and think it's great."

People already think it's great. Three of the five units are sold (one to Honarkar and his wife); the last two are being held until completion, but "close to a hundred people are interested," Honarkar says. It appears that Logan Heights, once dismissed by wary developers, is going to be a welcome addition to a blossoming neighborhood. "People we talk to on the street, they're very happy about it. They say, 'Wow, it's about time. I've been here for thirty years and it's about time.'" ◗

Debi Fox

◀ *The members of diVISION ONE—(from left) Ali Honarkar, Assoc. AIA, Craig Williams, and Mustafa Nouri, Assoc. AIA—in the Eleventhour nightclub (now The Saint) they designed.*

Back to School

Students Design New Washington Landmarks

Each year, hundreds of young architects graduate from Washington's four local architecture schools: The Catholic University of America, Howard University, the University of Maryland, and Virginia Tech's Washington-Alexandria Architecture Consortium. Nationally known for outstanding programs and professors, these schools are hotbeds of creativity, high-tech innovation, and fresh ideas.

See how local architecture students tackle an especially "Washington" design problem in the third annual Washington Architectural Foundation Student Competition. The challenge is kept secret until the Friday before the judging, when students—just back from summer vacation—are unleashed to design solutions. Last year they were asked to create a waterfront gateway to the Mall; the year before they designed an urban timepiece. This year...well, that's a surprise!

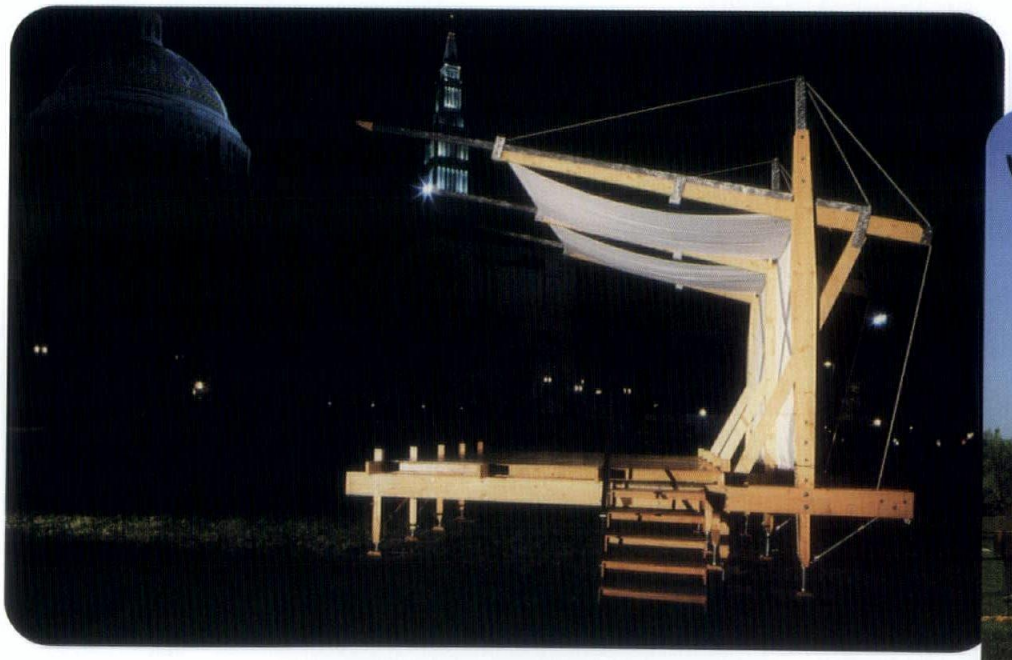
Each school brings its ten best entries to the National Building Museum on Tuesday, September 11th, for an all-day exhibit in the Great Hall. A jury of three local architects and two special guests (also a secret) reviews the entries and announces the winners at 4:30 p.m. A reception hosted by the Washington Architectural Foundation follows.

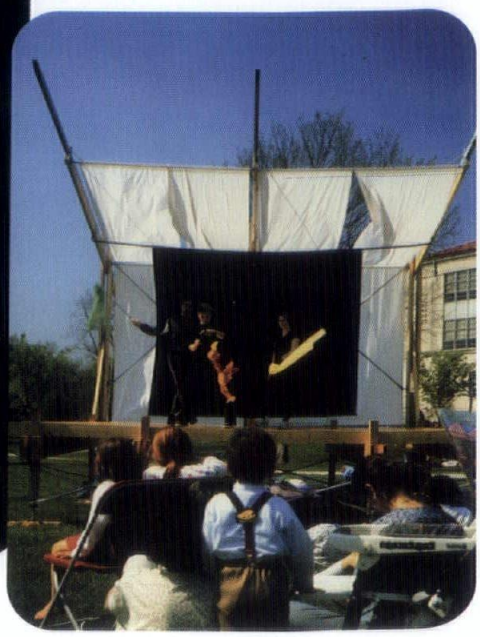
Tuesday, September 11th
Student Competition

Meet the next generation of Washington architects. Students from local architecture schools are challenged by an intriguing design problem (which remains a closely guarded secret until the week before the competition). Their solutions are exhibited in the National Building Museum's Great Hall all day. At 4:30 p.m., a jury discusses the entries and announces the winners in an open forum. Reception follows the discussion.

Exhibit opens 9 a.m. Jury Forum at 4:30 p.m. Reception at 5:30 p.m. National Building Museum, 401 F Street, NW, at Judiciary Square Metro. Free. No reservations required.

Local students design award-winning architecture. *Last year students from a Design/Build studio at Catholic University's School of Architecture won a Chapter Award for Merit in Architecture for their outdoor festival stages. Designed for the University's Theater Department, the stages had to withstand heavy use by performers. Cloth panels mimic activity even after the show is over. During rehearsal season, the stages are easy to disassemble and stow away until the next year.*





Scott Mooney and Stanley Hallet, FAIA

Technology That Thinks

How Software is Changing Architectural Practice

by Michael Tardif, Assoc. AIA

Michael Tardif, Assoc. AIA, is the Director of the AIA Center for Technology and Practice Management.

Wednesday, September 12th
The Changing Architecture Office

Technology is changing the practice of architecture. In this interactive program, learn about the architect's transition from the drawing board to the mouse pad and discover the newest advancements in design software.

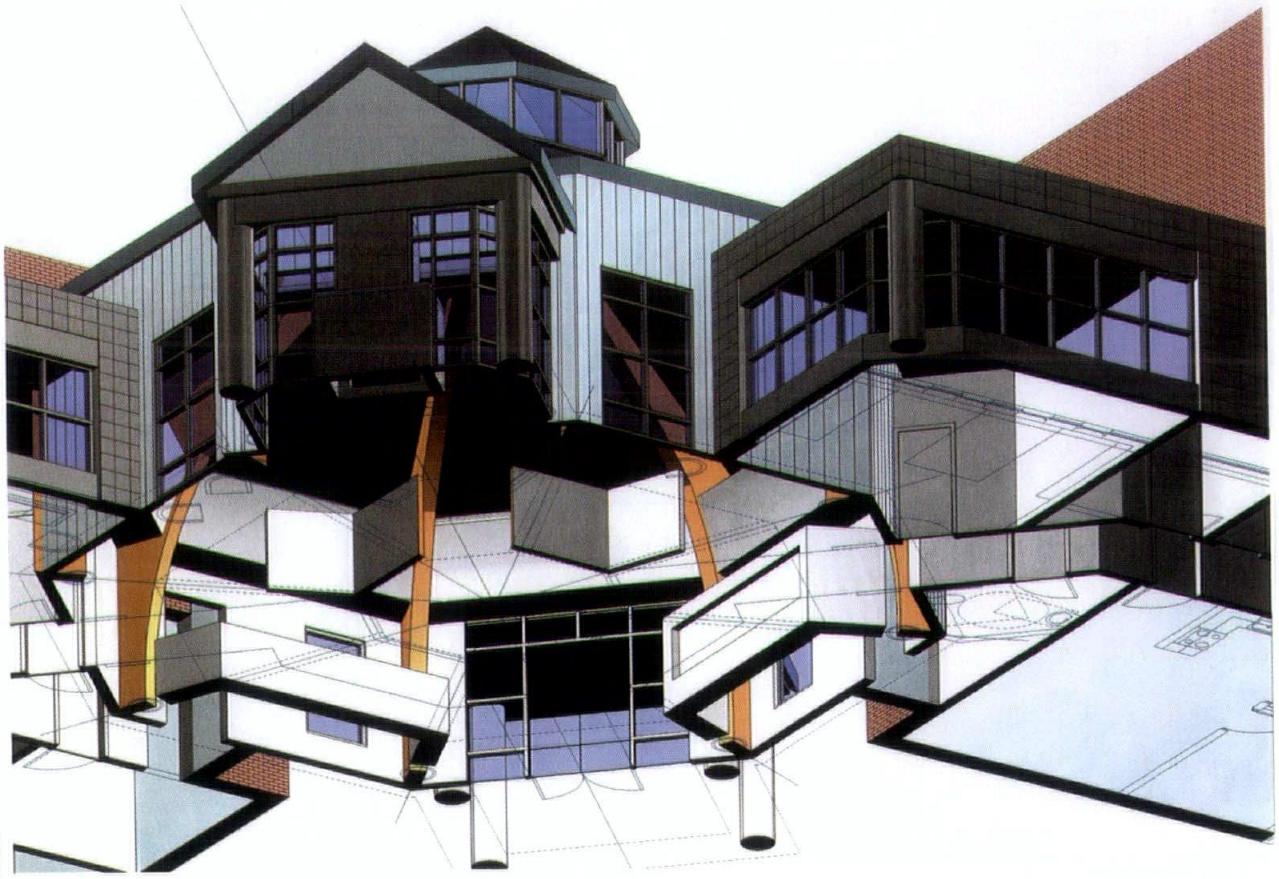
9 to 11 a.m. at AIA Headquarters, 1735 New York Avenue, NW. Free. Reservations required; call 202.667.1798 or e-mail reservations@aiadc.com.

On a superficial level, what architects do is create drawings of buildings to communicate to others how to build those buildings. But construction drawings are simply the most tangible evidence of architects' intangible contribution to society: the art and science of design.

The process of design defies attempts to describe it. Though in the hands of a competent architect it can be an orderly process, it rarely consists of a linear sequence of steps leading inexorably toward a predictable result. Rather, it is a process in which many (often conflicting) elements come into play over time, all of which must be considered, balanced, and integrated to produce an aesthetically coherent, build-able result. Architects are highly skilled "information managers," continuously absorbing, developing, evaluating, and synthesizing such disparate elements as their own artistic vision, the needs of the client, the constraints of cost, climate, location, materials, building technology, and the health, safety, and welfare of the public.

Over the last fifteen years, computer technology has changed the nature of architectural practice beyond recognition. The transition has been rough, to say the least. Software developers have done a decent job of understanding, in part, what architects *do*. They have done a much poorer job of understanding how architects *think*. As a result, the tools that architects use to express their ideas and document their design intentions are no longer in harmony with the creative design process. And a chasm of communication has opened between younger architects who had the time and the inclination to master complex computer software and older architects who couldn't spare the hundreds of hours needed to master tools that didn't seem to work very well. The situation is only now beginning to change.

Using Revit software, DMJM generated this design study of the Christopher Newport University Residence Hall entrance. ▼



DMJM

Intelligent Developments

Until recently, computer-aided design (CAD) software did not really "aid" the design process at all. Instead, it simply replicated the end-stage of the design process, the drafting of construction documents, because this part of the work could be codified most easily in computer logic.

New design software applications are introducing technology known by the computer-geek term *parametric modeling*. Parametric design software "understands" and records the architect's intentions not as a collection of lines and arcs, but as *objects* that are defined by their *parameters*. A wall is a wall, with all the characteristics of a wall: it is solid, has a height, a thickness, and a known material composition. *Intelligently parametric* objects "understand" their relationships to other objects. A window "knows" that it has to exist in a wall and that its purpose is to separate the inside of a building from the outside, but unlike a wall it has to allow light to pass through. An interior wall "knows" that it cannot intersect an exterior wall in the middle of a door or a window.

Another inherent characteristic of parametric modeling software is that from the very beginning, the application recognizes the building components in their full three-dimensional nature. Rather than produce traditional plans, elevations, and sections, the architect constructs a virtual 3-D model of the building. The two-dimensional drawings are simply "views" of the model.

Parametric software applications "think" more like an architect, so they are much easier for architects to learn. They support the way architects work, augmenting their intellectual abilities to absorb and evaluate the many factors of a building design, to consider multiple design alternatives rapidly, and to synthesize all of that information into a coherent building. These applications are actually useful as design tools, which means architects are more likely to adopt them.

Test Case

A design team at Daniel, Mann, Johnson, & Mendenhall (DMJM)in Arlington, Virginia, recently started using Revit, a powerful parametric modeling application. When the software was introduced to the firm during a luncheon presentation, Project Design Manager Robert Smedley, AIA, who had never mastered a conventional CAD application, realized, "Even I can do this." Smedley and his design team, Galen Hoeflinger and Mark Woodburn, AIA, decided to put Revit to the test on a couple of projects, starting in the very early design phase.

On their first project using Revit, the DMJM team began with programming and concept development and transitioned easily into developing the building massing and schematic plans. It quickly became apparent that the design team had found a common tool of expression and communication. "My team appreciates my contributions more," Smedley notes, "because as we are studying the design, I can insert my work directly into the documentation process."

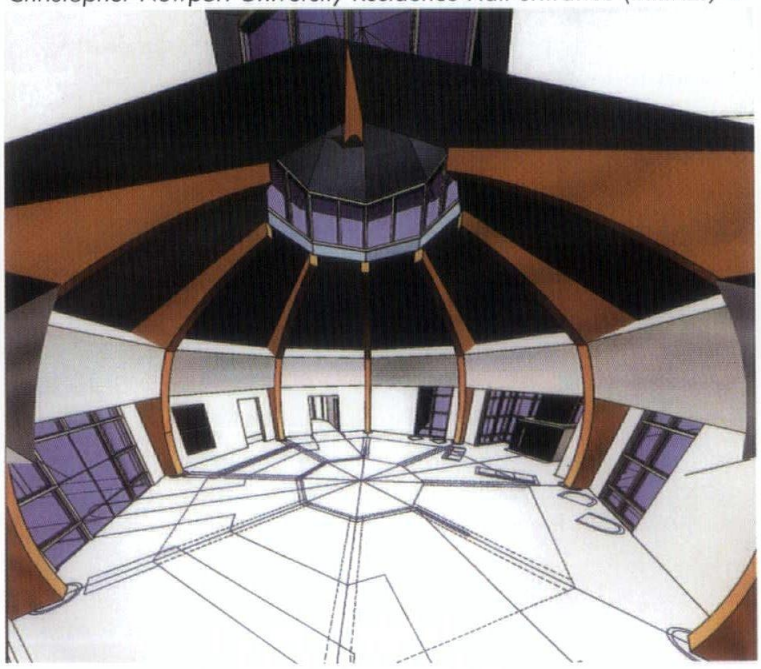
Improved design team communication led to improved client communication. "The defining moment for us," says Smedley, "was when we presented the project to the client using the program live. We were able to explore design alternatives in real time, which really enhanced our ability to communicate and collaborate with the client." The session ensured that the design concept ultimately selected was based on strong client guidance and feedback.

Another revelation occurred as the team began mobilizing for its next project. "We had a tight schedule," says Smedley, "and we realized that we *had* to use Revit to meet the deadline." The DMJM team found Revit's parametric modeling technology particularly useful in the preliminary stages of design. Automatic area tabulation allowed the team to produce floor plans in multiple color-coded schemes to show the space by use, department, or any other classification criteria. Since they could study design concepts in three dimensions, the pros and cons of various design alternatives could be quickly analyzed. "It kind of gets ahead of you, in a way," says Smedley. "It eliminates the fudge factor, especially when it comes to 3-D volume studies."

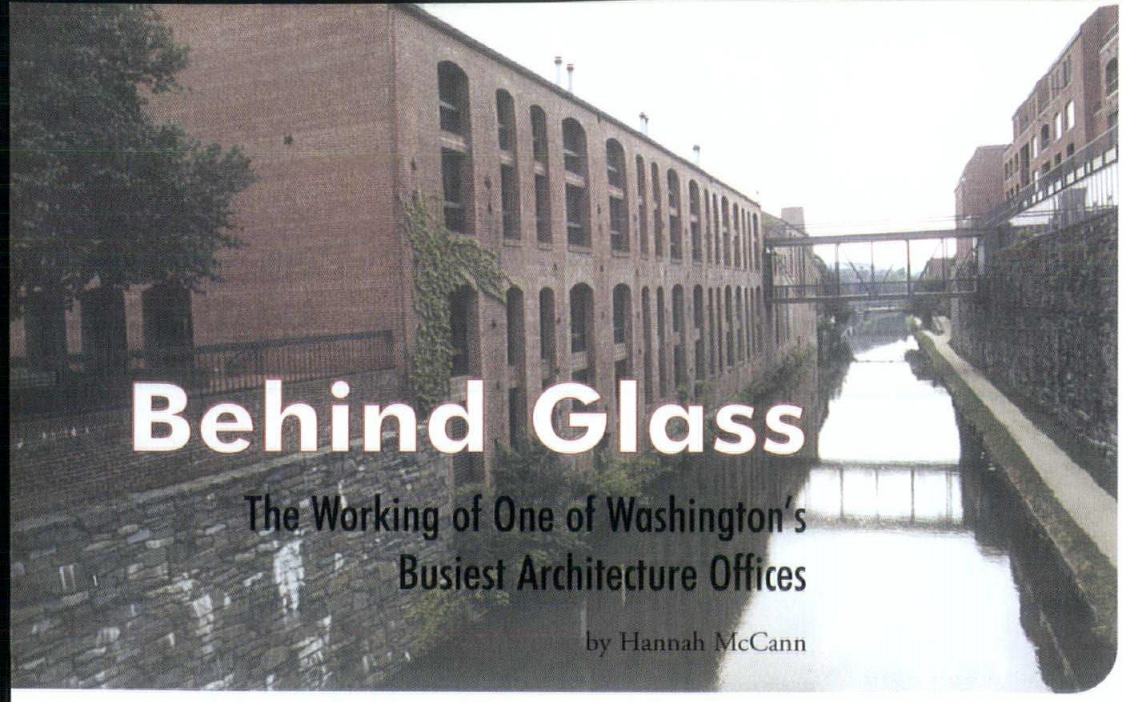
Using Revit for nearly a year now, the DMJM team has enjoyed its enhanced conceptual design and communication benefits again and again. Their recent design concept for the entrance of a university residence hall included an octagonal lobby supported by an articulated beam structure. The design team was able to use their early design studies to communicate their intentions to their structural engineers. "The engineers understood immediately what we were trying to achieve," says team member Woodburn.

A good parametric modeling application allows architects to spend more time on a task that adds the most value to a project: design. Less time is spent on tedious documentation. With conventional CAD applications, the design process might have to stop well in advance of a scheduled client meeting so that the team could assemble drawings for presentation. The DMJM team found that they "could spend more time designing than presenting," says team member Hoeflinger, "because the presentation drawings are inherent in the work you're doing."

Christopher Newport University Residence Hall entrance (interior) ▼



DMJM



David L. Hamilton Photography

Behind Glass

The Working of One of Washington's Busiest Architecture Offices

by Hannah McCann

◂ Tucked alongside the canal in Georgetown, an 18th century brick market building houses one of Washington's largest and busiest architecture firms.

In the bustling center of Georgetown, tucked alongside the canal, an 18th century brick market building houses one of Washington's largest and busiest architecture firms. Hellmuth, Obata, + Kassabaum, P.C., better known as HOK, is a 1,900-person firm with twenty-two offices worldwide. One hundred people work here in HOK's D.C. office, bringing some of the world's most important buildings to life.

Visiting HOK is different than visiting most other professional offices in Washington: there's no doorman, no elevator, no suite number to remember. Just step off the street into HOK's glass-fronted lobby and you're greeted with a cool sense of tranquility, a bold red couch, and a delicate model that lets you know what kind of work goes on here.

The model is HOK's design for the next U.S. Embassy compound in Nairobi, Kenya, that will replace the one destroyed by terrorists in 1998. Given the horrific ruin of its predecessor, you might expect the new embassy to resemble a bunker. Instead, this model suggests a fresh, modern building surrounded by native flowers and wild grasses. The only defensive element of the design appears to be a sun-shade system over long windows to protect inhabitants from afternoon glare.

This pretty model belies the complexity of the project. Step behind the frosted-glass panel separating HOK's lobby from their busy office and you get the full story.

The office spreads back, a field of desks covered in papers. There are two floors linked by a central open stair. No signs will tell you, but the desks are grouped according to area of expertise. Look at what's on them and you can start to figure out who does what: yarn samples are spread over a workspace in the interiors department; toy cars cheer up the planning area; a vintage photo of a police unit hangs in the justice facilities division.

At the base of the stairs, one desk stands out as especially orderly. Binders fill a neat row, spines labeled "Unclassified Documents." This desk belongs to Christopher Fromboluti, AIA, an HOK Principal and project manager for the Nairobi embassy project. Two of his teammates sit nearby: John Folan, AIA, is a Senior Associate, and Pamela Sams is a staff architect. Their team is also working on a new U.S. Embassy in Dar es Salaam, Tanzania, to replace another embassy lost to terrorism.

Although their client, the government's office of Foreign Building Operations, is within walking distance, the architects have recently traveled to Nairobi to interview the building's future occupants and "soak up the atmosphere," according to Fromboluti. "A local Nairobi architect took us all around, showed us local construction techniques, showed us local materials," including Nairobi bluestone and native types of wood that will be used in the design. "We want to represent American culture while incorporating characteristics of Kenya's culture," Folan explains.

As it turns out, those native wildflowers protect from terrorism. Working with HOK's landscape and planning division, the architects created a terrain that looks friendly but deters foot or vehicle invasion: wetlands and shrubbery stand between compound entrances and buildings.

This is one safeguard the architects can tell you about. Additional information requires top-secret security clearance. "I

Wednesday, September 12th

Office Tour in Georgetown

See architects at work in some of the best looking offices in town—their own! Georgetown's firms open their doors to the public. Tour starts at HOK, where a walking tour map is provided.

5 to 7:30 p.m., starting at the offices of HOK, 3223 Grace Street. Free. Reservations required; call 202.667.1798 or e-mail reservations@aiadc.com.

David L. Hamilton

▲ *Embassy architect Christopher Fromboluti at his desk. "We want to represent American culture while incorporating characteristics of Kenya's culture," John Folan, AIA, explains of his team's design for the new embassy in Nairobi.* ▶

can't get into a lot of the requirements to make the building safe," Fromboluti says. Sams explains, "That all has to be done in a back room where there are no windows, and all the documents have to be shredded."

HOK does a lot of international work—not just embassies, but resorts, prisons, urban plans, schools, and more. Many overseas projects are secured by William Stinger, a Senior Principal in charge of international marketing. Stinger comes to the job after living overseas in both the Arabian Gulf and London; his business cards are in English on one side and Arabic on the other.

Stinger has made a career out of making contacts around the globe. "My work is going out, meeting developers, seeking overseas companies that are expanding." Current projects he has secured include a resort hotel on the Red Sea coast of Egypt and a major development in Abu D'Abi that will be "about the size of Tyson's II, plus an apartment tower, two office towers, and a hotel," he says.

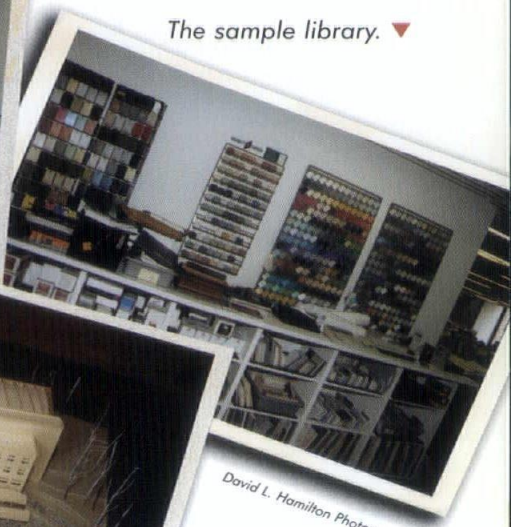
Stinger's glass-walled office looks out on the four-person marketing division. The more the world gets developed, the busier this part of the office gets, preparing proposals for HOK to do the work. Lee Beville is one of the writers working here. "Basically we try to make the technology as easy to understand as possible" she says.

But the technology is complicated, as evidenced by the floor-to-ceiling architecture library lurking behind Beville. HOK architects can use these reference books to find technical information on the dimensions of a certain plumbing fixture or the model numbers of different elevators.

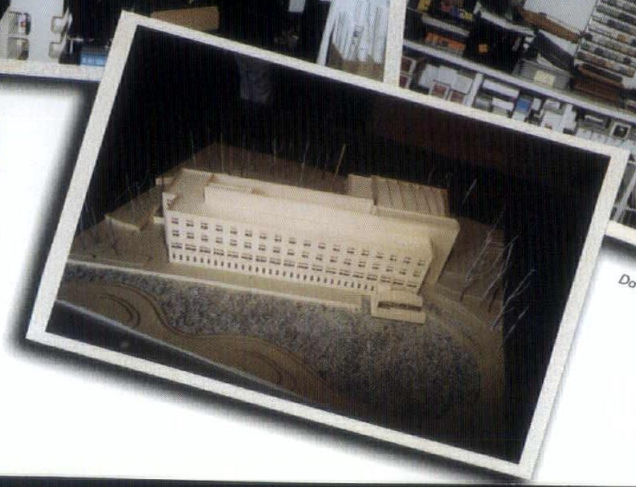
The architecture library gives the facts; the sample library downstairs gives the *feel*. "If you'd use it on a building, it's here," says Jennifer Gaffney, Human Resources Representative. Bins hold samples of any type of material imaginable, from wood to stone to paint to plastics to textiles. A librarian works part-time to keep it all in order.

Selecting materials can be serious business. "Every material can become a weapon," cautions Michele Armlin, an Associate who designs justice facilities, including prisons, detention centers, and other secure buildings, such as forensics laboratories.

Armlin has been at HOK for four-and-a-half years since graduating from the University of Maryland's School of Architecture. In addition to designing prisons in the United States, she's done the same in England and Argentina. Her specialty surprises her: "It's different than what I thought I'd do, but I find it fascinating. Prisons are giant puzzles: small cities, all self-contained, that include medical departments, administrative



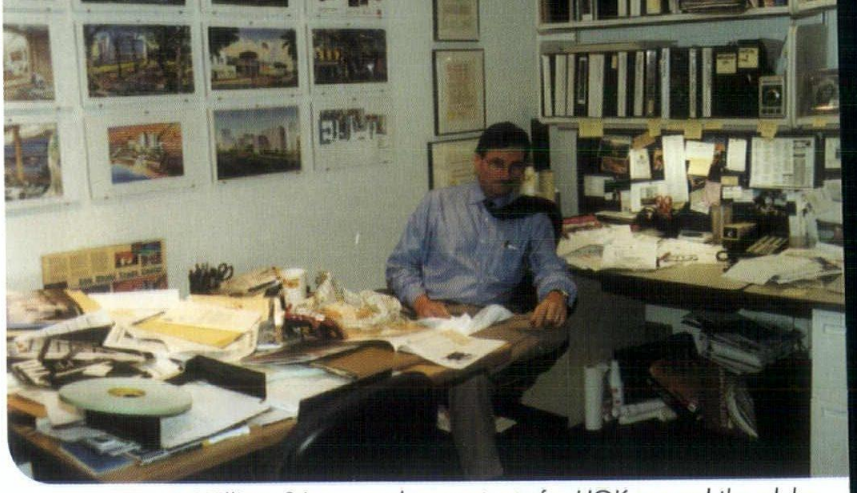
The sample library. ▼



The office spreads back, a field of desks covered in papers. ▲
In the lobby is a model of HOK's design for the next U.S. Embassy compound in Nairobi, Kenya, which will replace the one destroyed by terrorists in 1998. ▶

David L. Hamilton Photography

▲ *Stinger's business cards are in English on one side and Arabic on the other.*



David L. Hamilton Photography

▲ *William Stinger makes contacts for HOK around the globe.*

departments, food services, a gym, education centers, industry....You've got to organize this whole thing to be efficient and safe for people using it — both the guards and the inmates."

As the sociological understanding of offenders evolves, so does prison design. One recent development is a pod system, where an officer has direct supervision over thirty to sixty inmates in a cluster. A benefit of this design is that natural light can enter every cell. "That's where the architecture really comes in," Armlin says. "Windows are an easy place to breech, but you want to bring in natural light. You don't want to take it so far that you're putting people in a padded box. We did that at one time and it drove people insane."

According to Michele Armlin, "Prisons are giant puzzles: small cities, all self-contained. You've got to organize this whole thing to be efficient and safe."

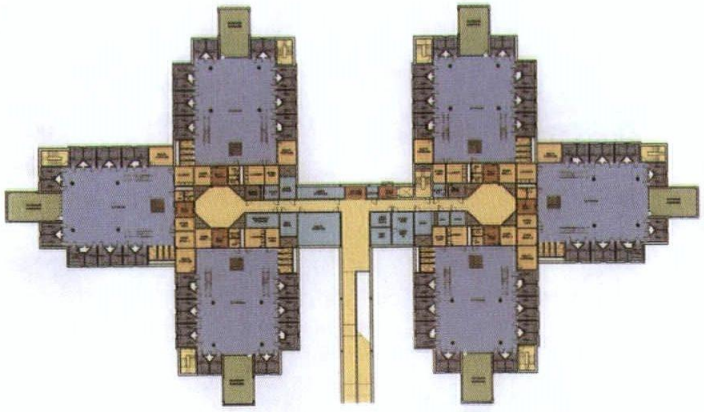
Some students might complain that going to school is like going to jail, but not future Bladensburg High School students. HOK architects Amy Coe, Manuel Sanchez, and David R. Cheney are designing a new Bladensburg High to replace the current school, an outdated, rundown facility built in the 1950s. "In many cases the county will replace these with a big box that affords no natural light and no sense of school identity," Coe says. But this project will be different, in part because it's spearheaded by the principal of the school, Dr. David Stofa, described as "one of the most visionary clients I've ever worked with" by Coe, who is a Senior Associate at HOK.

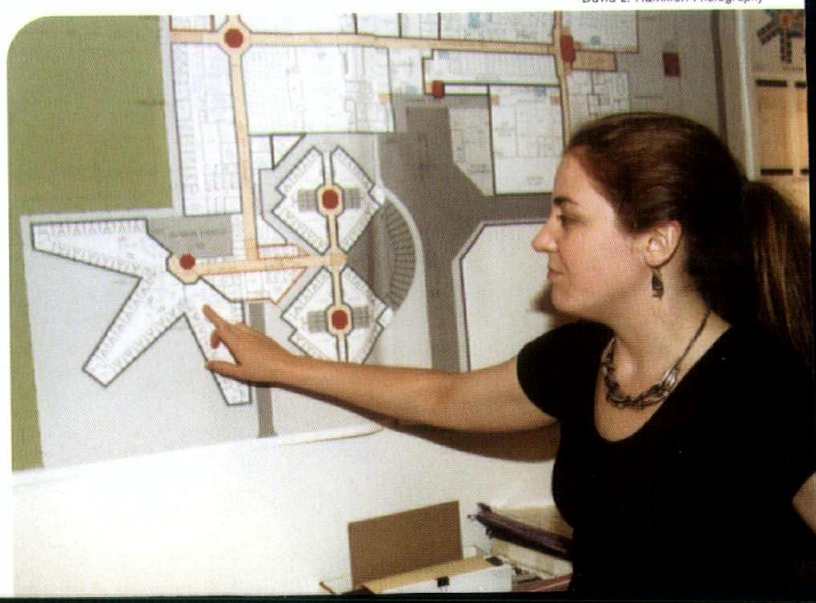
HOK is designing a whole campus. Although the site is constrained—less than half the acreage of a typical public high school—the architects have been resourceful: a hill becomes stadium seating, and tennis courts sit on top of the cafeteria roof. "They've basically gotten their wish list" of features, Coe says of the students, who will have a soccer field, a day care center that also offers vocational training in health care, wired classrooms, and a media center that will offer programs in the evening for neighbors—"a lot more than we had in high school!" the team agrees. It's all being done within a tight budget, and it's all important. "You have to think like a high school student," Coe explains. "They'll spend eight or more hours a day here. How can you make that as meaningful as possible?"

The setting of a building—how it fits into its neighborhood, and how it fits into its site—is an essential component of good architecture. "Buildings are not in isolation," says Suzette

▼ *Michele Armlin (right) explains that a recent development in prison design is the pod system, where an officer supervises a cluster of inmates. This arrangement lets natural light into cells.*

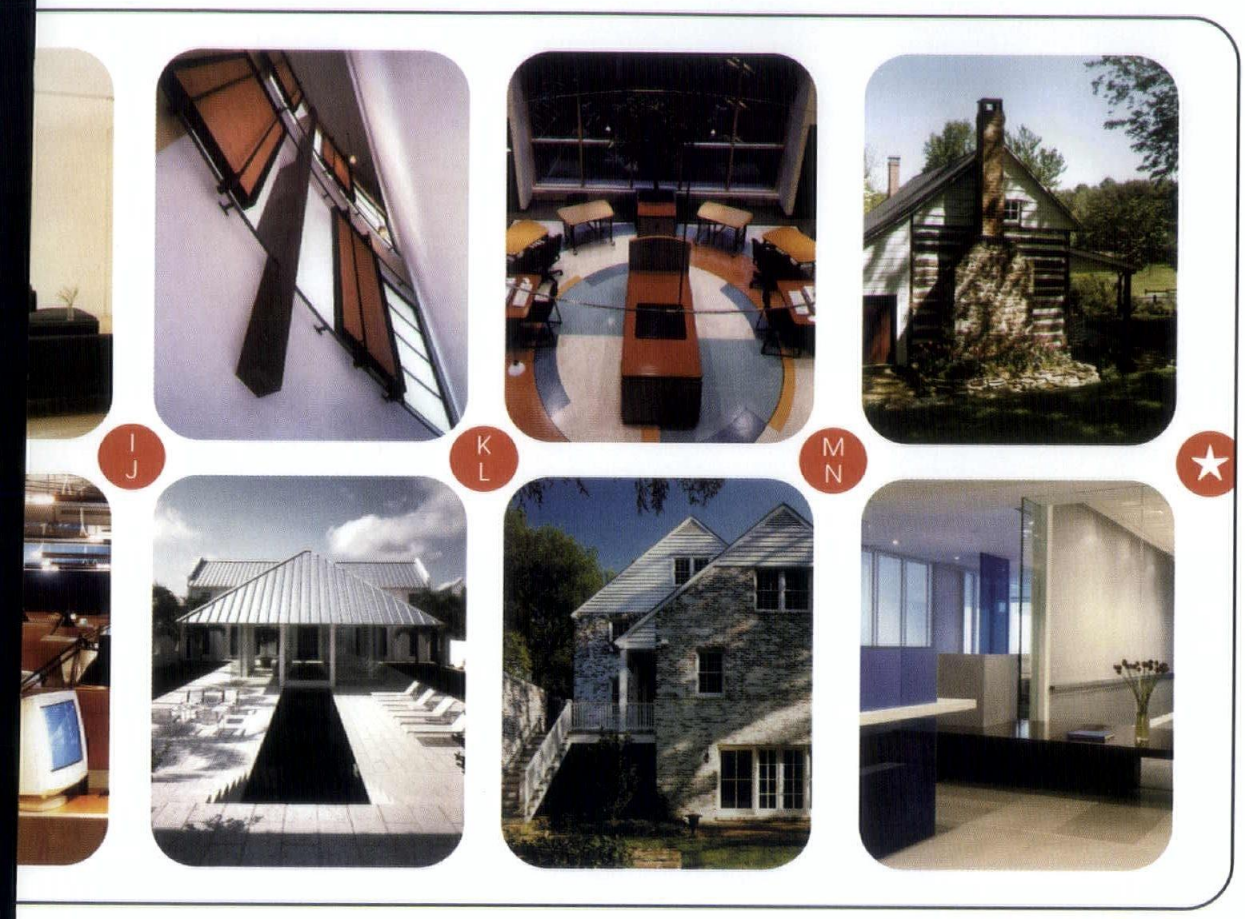
David L. Hamilton Photography





T BUILDINGS IN THE NATION'S CAPITAL THAN YOU
ARCHITECTURE HERE THAN YOU THINK. THERE IS
OU CAN IMAGINE. WELCOME TO A CELEBRATION.

hapter of the American Institute of Architects proudly presents the third annual
, September 9th through 15th. For a complete schedule of events, turn the page.



Twohey **D** DatesWeiser Showroom *Gensler* **E** Confidential U.S. Government Agency Building *Hellmuth, Obata + Kassabaum, P.C.*
E **I** Calvert Street Residence *Robert M. Gurney, AIA* **J** A Windsor House *Hugh Newell Jacobsen, FAIA* **K** Curtis National Center for
ark Broyles Architect, AIA & Richard Chenoweth Architect, AIA **N** Circle.com *Group Goetz Architects* **O** Ellen Wilson Neighborhood
ilding **R** Greenpeace USA **S** New Chancery of the Embassy of the Republic of Italy *Piero Architetti Associati & Leo A Daly, Architects*
niversity Hartman-Cox Architects **W** Georgetown Visitation Preparatory School Physical Education Center *KressCox Associates, P.C.*

ARCHITECTURE WEEK 09.09 -> 09.15 2001

ALL EVENTS FREE* RESERVATIONS REQUIRED**

MODERN GEORGETOWN 1PM SUN 09.09 2001

A walking tour starting at Dean + DeLuca on M Street, NW.

LOGAN HEIGHTS 4:30PM MON 09.10 2001

Tour a new breed of townhouse in Shaw/Cardozo (2100 block of 10th Street, NW).

STUDENT COMPETITION 9AM TO 5PM TUES 09.11 2001

Entries exhibited in the National Building Museum's Great Hall all day. Winners announced at 4:30. Reception follows.

SPOTLIGHT ON DESIGN: CESAR PELLI 6PM TUES 09.11 2001

Architect Cesar Pelli lectures at the National Building Museum, 401 F Street, NW. To register, call 202.272.2448, ext. 3902.

TECHNOLOGY THAT THINKS 9AM WED 09.12 2001

Discover how new software is changing the way architects work. AIA Headquarters, 1735 New York Avenue, NW.

OFFICE TOUR 5PM WED 09.12 2001

Visit Georgetown architecture firms starting at HOK, 3223 Grace Street, NW.

JURORS' ROUNDTABLE 5PM THURS 09.13 2001

Announcing the best new architecture at the Jewish Community Center, 16th & Q Streets, NW.

THE GOOD HOME 6:30PM FRI 09.14 2001

Architect Dennis Wedlick discusses his new book at Apartment Zero, 406 7th Street, NW.

HOW TO WORK WITH AN ARCHITECT 10AM SAT 09.15 2001

A workshop at the Washington Chapter/AIA, 1777 Church Street, NW.

BUILDING FESTIVAL 10AM TO 4PM SAT 09.15 2001

Explore the art and craft of building at the National Building Museum, 401 F Street, NW. No reservations required.

** except for the Cesar Pelli lecture at the National Building Museum.* **$18** non-members. **$14** AIA/WAF/NBM members. **$10** students.

**FOR RESERVATIONS -> CALL 202.667.1798

OR EMAIL -> RESERVATIONS@AIADC.COM

Goldstein, AICP, a Principal at HOK who runs the landscape and planning division. "We basically work on any project that HOK architecture works on," she explains. "The clients that come through here provide some of the best opportunities to do incredible work."

The fun part of Goldstein's job is the design—the landscape that protects an embassy, the plan for a Rockville development that brings a neighborhood back to life. The hard part can be the public review process to get her team's planning work approved. "I've had experiences ranging from everyone loves you and pats you on the back on the way out the door, to the other extreme, when I've been called a liar straight to my face. People, understandably, get very concerned when you're trying to do something near their home. Part of our job is to try to make change a little less scary."

She doesn't take it personally. Around here, Goldstein says, almost all of the arguments are about the same thing: "Often it comes down to traffic."

"Buildings are not in isolation," says Suzette Goldstein, AICP, who runs the landscape and planning division at HOK. ▶

David L. Hamilton Photography

Trying to get out of town? Ask Aaron Altman, Assoc. AIA, how to get to your flight on time. He's an architect, but he's also becoming an expert in airport traffic, airplane parking, airport concessions, shopping in airports, and more. Altman happened into aviation work at HOK since coming to the firm six years ago. He is currently working on the expansion of Dulles Airport.

Much of Altman's time is spent coordinating the architect team, the client, and hundreds of consultants in fields like baggage handling systems, security, concessions management, aircraft parking, and fire protection. "Because of the number of people involved we have to keep meeting to make sure we're all on the same page," Altman says. "I'm constantly exposed to new things outside of my profession that I never would have been exposed to otherwise. Architecture is a very wide brush; it picks up a lot of things."

Much of Aaron Altman's time is spent coordinating all of the consultants working on Dulles Airport. "We have to keep meeting to make sure we're all on the same page." ▶

David L. Hamilton Photography

HOK moved into the historic market house by the canal in 1996. Bob Barr, a Senior Principal at HOK and Chief Administrative Officer, is proud of what a good space this is for the employees. "We're right by the bike path; we have showers and a place to put your bikes. We have two loading docks. One is a small model-making shop, so the smell of glue and paint won't bother people in the drafting area. The other is for trash and recycling. We have to do a major clean-up every six months or so. A big truck pulls up with a giant shredder...."

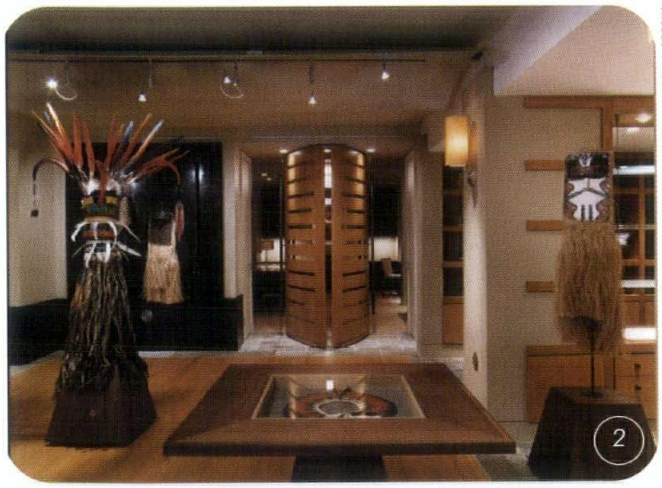
Imagine that truck pulling away with the sketches and plans for your neighborhood high school, the airport, our embassy abroad, and far-away office buildings—all confetti. Inside, HOK architects are working on something new.

Amy Coe and Manuel Sanchez are working on the new Bladensburg High School. ▶

David L. Hamilton Photography

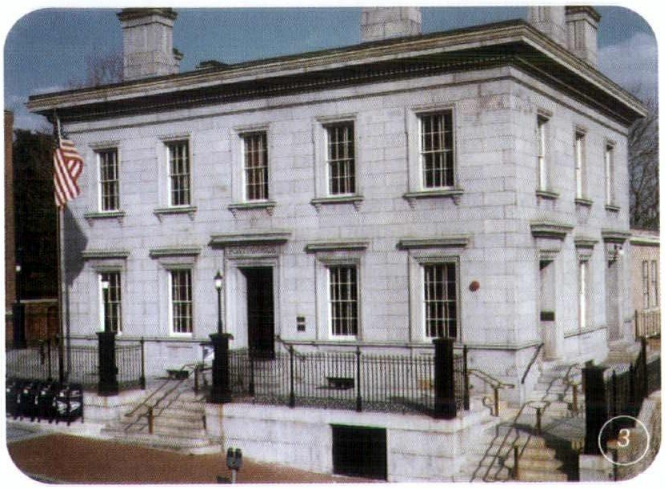
Ron Solomon

1



Theodore Adamstein

2



Joseph Romeo Photography

3

Maxwell MacKenzie

4

Thursday, September 13th

Jurors' Roundtable

"And the winners are...." After a full day of deliberation, a jury of nine distinguished visiting architects announces their picks of the best new Washington architecture. A reception follows.

5 to 7 p.m. at the Jewish Community Center, 16th and Q Streets, NW. Free. Reservations required; call 202.667.1798 or e-mail reservations@aiadc.com.

Jurors' Roundtable

Announcing Award-Winning Architecture

Each year the Chapter Awards recognize excellence in the categories of Architecture, Interior Architecture, and Historic Resources. The competition is open to any work of architecture in the D.C. area completed in the past five years, or any work of architecture by a D.C.-area architect completed in the past five years.

In addition to the Chapter Awards, a new awards program debuts in 2001: the Catalyst Awards will recognize works of commercial architecture that improve Washington, D.C.'s streetscape and community.

Jurors for these competitions are out-of-town architects. Over one day, they review anonymous portfolios of projects. Often there are over a hundred submissions in a single category. The jury may chose as many or as few winners as they see fit.

After deliberating, the juries announce the winners at 5 p.m. during a slide show for the public.

Alan Karchmer, Assoc. AIA

5

(1) Circle.com by Group Goetz Architects (2000 Award of Excellence in Interior Architecture) (2) Private Gallery for an Amazonian Tribal Art Collection by Adamstein & Demetriou Architects (1999 Merit Award in Interior Architecture) (3) Georgetown Post Office by Sorg and Associates (1998 Award of Excellence in Historic Resources) (4) Lanius/Sussman Addition by McCartney Lewis Architects (2000 Award of Excellence in Historic Resources) (5) College Park Aviation Museum by HOK (1998 Merit Award in Architecture)

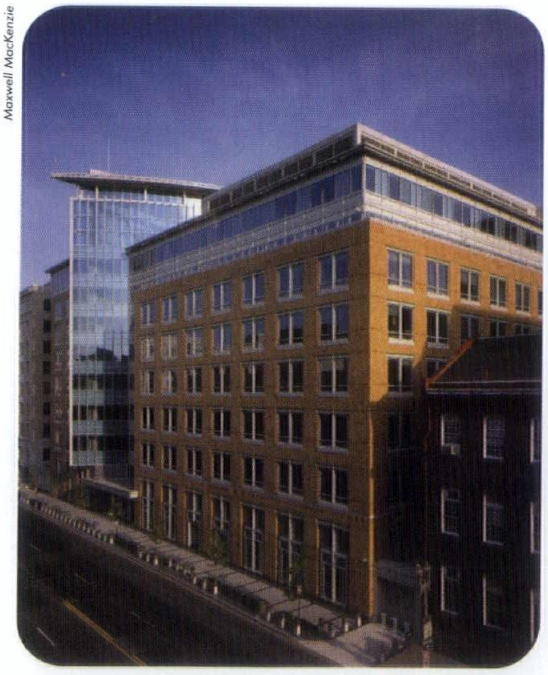
Maxwell MacKenzie

▲ *Wertheimer Residence by Van Dusen Architects (1998 Merit Award in Historic Resources)*

Hoachlander Davis Photography

▲ *Meeker Garage by David Jameson Architect (1998 Award of Excellence in Architecture)*

Maxwell MacKenzie



▲ *Confidential U.S. Government Agency Building by HOK (2000 Merit Award in Architecture)*

Jeffrey Totaro Photography

▲ *Building 33 and Quadrangle Buildings at Washington Navy Yard, Ewing Cole Cherry Brott (1999 Merit Award in Historic Resources)*

Creating the Good Home

Returning to the Picturesque

by Dennis Wedlick, AIA, and Philip Langdon
excerpted from the introduction to The Good Home *by Dennis Wedlick with Philip Langdon, New York: Harper Collins, 2001.*

Friday, September 14th
Dennis Wedlick, Author of The Good Home, Speaks at Apartment Zero

Architect Dennis Wedlick describes his vision of a "Good Home," which blends traditional references with the unexpected and lets originality become affordable. Wedlick began his career with Philip Johnson and now runs his own practice in New York. Booksigning and reception follow the lecture.
6:30 p.m. at Apartment Zero, addresss 406 7th Street, NW. Free. Reservations required; call 202.667.1798 or e-mail reservations@aiadc.com.

When a small part of the world is shaped precisely as we would wish it to be, an almost magical sensation arises — a feeling of enchantment.

What is a "good home"? To me it is, above all, a house imbued with soul, a house whose character arouses emotion and sentiment. You might think that a quality of this sort would be the most natural thing in the world to find in a home, but the fact is, many of today's houses have no soul.

The majority of people in this country are exceedingly well housed in physical terms. In the last thirty years, the median size of a single-family dwelling has grown fifty percent, to 2,225 square feet. Houses deliver previously unheard-of levels of climate control. Sophisticated entertainment, lighting, and safety systems are easily had. Kitchens are well equipped and are designed increasingly not just as food preparation areas but as gathering spaces. Children typically sleep in their own bedrooms, and many have their own baths. There are more bathrooms per house in the U.S. than anywhere else on earth—over half of the new dwellings in America contain at least two-and-a-half bathrooms. Master bedrooms have expanded to such an extent that they are often termed master suites, containing separate sleeping, dressing, and sitting areas.

But the idea of creating houses that are expressive—houses that engage people's feelings and arouse their imagination—has received less attention. This is a shame, for no matter how up-to-date its equipment or how generous its square footage, a house will turn out disappointingly if it does not resonate with our emotions. I believe a house should be romantic. It should stir a response.

Opportunities for Personal Expression

When a small part of the world is shaped precisely as we would wish it to be, an almost magical sensation arises—a feeling of enchantment. This is one of the magnificent rewards of the good house. Let me give you an example from my own experience from my personal life. A few years ago I designed a small, shingled house in the Hudson Valley where my partner Curtis DeVito and I could retreat from New York City at the end of the hectic workweek. The budget for the house was limited; therefore, the interior had to be easy to build and relatively compact—containing a small basement for utilities, a 400-square-foot ground floor, a

▼ *The Kinderhook Residence in the Hudson Valley is a welcome retreat for Dennis Wedlick, AIA, at the end of a hectic workweek.*

Jeff Goldberg/ESTO

two-room second floor, and a tiny third-floor loft. Despite its small size, the house is in no sense impoverished. For me (and, as far as I can discern, for everyone else who has visited it), the house exudes feeling. On some nights, I've gone outside and stood with my head tilted back, silently gazing up at a single, picturesque little dormer that projects from the plunging roof. Just contemplating that playful, slightly odd dormer in a steeply pitched roof beneath the star-filled rural sky invariably affects my mood. Standing there, I find that the tensions and annoyances of the day dissipate. I can think only good thoughts.

That's what a house with soul can do. It can stimulate the imagination and refresh the spirit. The real question is why so many houses are built without feeling. When you were a child, most likely you had a keen, if unspoken, awareness that certain houses were charged with feeling. Some houses seemed to have an air of mystery or foreboding. Others were lighthearted. Some were fun to be in, others dull. Some could provoke a smile. Others seemed gloomy. It was hard not to notice the power of an interesting house.

Then you grew up. You learned about practical matters—storage space, laying out the kitchen around a work triangle, anticipating the traffic flow, and other functional considerations. Contractors and suppliers of household furnishings steered you into the realm of components—cabinetry, doors, windows, sinks,

Jeff Goldberg/ESTO

Just contemplating that playful, slightly odd dormer in a steeply pitched roof beneath the star-filled rural sky invariably affects my mood. Standing there, I find that the tensions and annoyances of the day dissipate. I can think only good thoughts. That's what a house with soul can do.

flooring, moldings, wall coverings. In the face of so many choices and such insistent practicality, your romantic instincts receded. Even in custom houses, it is common for only a small amount of attention to be paid to imaginative and evocative qualities—qualities important to our spirit. The solution, in my judgment, is to take practical and functional matters into account but remember that they do not constitute the sum total of house design. You can have a house that provides the spaces and amenities you want and stays within your budget, but is also expressive.

Return to the Picturesque

The kind of house I've come to love the most, and have come to identify as the antidote to lack of expressiveness, is most accurately described as picturesque. Picturesque is an old term. In the sense that I use it, it is not a synonym for "pretty." In the nineteenth century, when houses in "the picturesque style" were advocated by architect Alexander Jackson Davis and landscape designer Andrew Jackson Downing, the word had a very specific meaning. A picturesque dwelling was one that had irregular or unexpected features that caught people's attention and engaged their interest.

The genius of the style lay in its proponents' recognition that buildings could shed their inertness and take on an almost

Jeff Goldberg/ESTO

Jeff Goldberg/ESTO

mesmerizing quality. We have an opportunity to recover what was sublime about the picturesque and use it to enhance houses today.

A picturesque architect does not work from a strict, concrete set of principles. Rather, the designer looks for ways to make the house arresting, distinctive, and moving. A house's esthetic impact can be enhanced, for instance, by a roof with a shape that departs from the norm; a dramatic roof has a powerful effect on people. It can also be enhanced by a porch or veranda that's handled with flair. It can benefit from giving the inhabitants places for prospect—appealing spots from which to look out across the landscape or into portions of the interior. The kind of windows and their size and placement can infuse vitality into an otherwise run-of-the-mill dwelling. In one house, I designed a round window that sits at floor level in a landing between the first and second floors. That little window is a constant source of fascination; it's an unusual shape in an unusual place. Although it certainly has a function—dispelling darkness in a stairway and providing a passing view—the main reason it's there is that it makes the staircase and the house feel special.

Certain kinds of spaces are full of feeling—alcoves and window seats, for example. People instinctively love a small, semi-secluded spot where they can envision themselves or their children curling up with a book. Nineteenth-century houses were full of pleasure spots where a person could settle into his or her own little world, somewhat sequestered from the rest of the household yet not completely out of touch.

The height of a room, or of an entire interior, can be exaggerated to play upon people's feelings. The way one room or space connects to another can be handled imaginatively. A bedroom may have sloping walls formed by the underside of the roof, generating a cozy feeling. Another technique is to move the house's main entrance to an unusual location, so that entering the house is a memorable experience. In designing the exterior, it's necessary to think about what obligations the house has to its street or its neighborhood; an isolated country house is relatively free of communal responsibilities, but a house on a city block is part of an ensemble.

These, then, are some of the ideas a designer works with in forming a picturesque house. Any house consists of many elements, and they can be arranged to make living there a joy. The picturesque is mainly an architecture of subtleties rather than thunderous effects. It takes only a few intriguing moves to create a wonderful atmosphere.

I prefer picturesque elements to be objects or spaces that people will use. But in some cases, the mere existence of a special feature, regardless of how little the occupants use it, is enough to make that feature worthwhile. How much time will you spend sitting in a window seat? An hour per week? The amount of time you sit there almost doesn't matter. Just looking at an inviting window seat will give you pleasure. If the anticipation of relaxing in that naturally illuminated little space brightens your mood while you're driving home from work, the house has already added pleasure to your day.

Friday, September 14th
Dennis Wedlick, Author of The Good Home, Speaks at Apartment Zero

Architect Dennis Wedlick describes his vision of a "Good Home," which blends traditional references with the unexpected and lets originality become affordable. Wedlick began his career with Philip Johnson and now runs his own practice in New York. Booksigning and reception follow the lecture.

6:30 p.m. at Apartment Zero, addresss 406 7th Street, NW. Free. Reservations required; call 202.667.1798 or e-mail reservations@aiadc.com.

Apartment Zero

Introducing Goods for Urban Living

by Hannah McCann

David L. Hamilton Photography

▲ *The storefront at 7th and D.*

David L. Hamilton Photography

▲ *Owners Douglas Burton (left) and Christopher Ralston welcome you to Apartment Zero.*

If you're on 7th Street in the Penn Quarter, walking down from the MCI Center or up from the Mall, you'll notice an enticing storefront at 7th and D that looks like a gallery but is filled with hip household goods. Is this one of those performance art pieces you've heard about, a voyeuristic peek into the life of a young urbanite? No, this is Apartment Zero, a two-year-old store for contemporary home furnishings. Step inside and claim a bit of that downtown spirit for yourself.

Apartment Zero features "goods for urban living," an eclectic combination of cutting-edge designer furniture and housewares. Visitors are greeted by bold colors and organic forms, quiet jazz, and the store's two friendly owners, Douglas Burton and Christopher Ralston.

"We're showcasing items that people might have never seen before," Burton explains. "Some may be available in New York, or the next place might be San Francisco or Miami. We're presenting twenty-first century design here at home in Washington so people don't have to go to Miami."

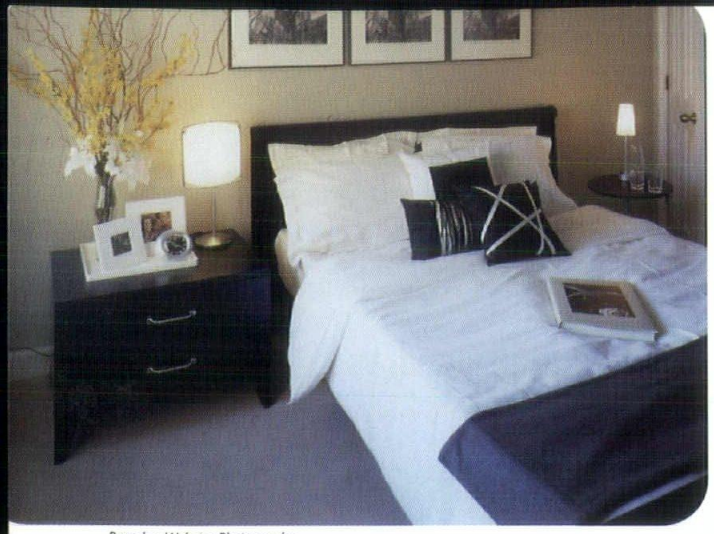
Or to Milan. If you know contemporary design, you may already know some famous Italian names. Apartment Zero also proudly presents lesser-known work by American, Canadian, Dutch, German, and British designers. Discover new names like Jonathan Adler (American), Vitra (German), and Blu Dot (American), among the hundred other lines that Apartment Zero carries. "We want to introduce new and up-and-coming designers, products that are being designed now," Ralston explains.

Sound expensive? It can't be, says Ralston. "Ten years ago design was for the affluent, but now it is much more democratic. The consumer is getting more and more accustomed to design elements, and a lot of the new designers have discovered ways of using technology to keep prices at a reasonable level."

"We have many pieces that are a hundred dollars or under," Burton says. "We do not want to be, nor will we ever be, a pretentious design store. There's nothing that I hate worse than having to ring a little doorbell and snooty people looking me up and down, not wanting to talk to me unless I'm going to drop ten thousand dollars. We treat every customer as if five dollars is as important as five thousand dollars."

Many products at Apartment Zero introduce ways for real people to live in tight urban quarters. "Our most popular items are multi-functional," Burton says. "Sofas that turn into beds, dining tables that are able to go from one size to another without having to take out a leaf, things with castors and wheels so they're easy to move around...cleverly designed things."

Thus the store's name. Burton explains, "'Apartment' is for where most people live in D.C. and 'Zero' is for starting from ground zero with a new look—starting fresh, starting a new millennium, reinventing."



Brandon Webster Photography

Brandon Webster Photography

Brandon Webster Photography

Apartment Zero has furnished model apartments in a decidedly modern way at the historic Alban Towers in Cathedral Heights.

Time for Something New on 7th Street

Ralston is a retailing professional who has managed shopping centers from Chicago to Houston. When he moved to Washington in 1997 to manage Tyson's Galleria, he found something to write home about. "There was no contemporary store showcasing new, cutting-edge design, and there was a great revitalization of downtown. I said, 'Doug, you've got to get up here and see what's going on.'"

Burton was back in Houston, working for clients like Hermes of Paris, Elan Spas, and Hearth USA in visual merchandising and store design. He agreed with Ralston that, although Washington might look staid, something modern was bubbling under the surface. "We were noticing things like the new National Airport, all of the fantastic new restaurants, all of the traveling art exhibits that were coming to the National Building Museum, the Corcoran, the Hirshorn. We noticed contemporary design flooding the market, but no one really presenting the furniture and accessories for people to purchase. We thought, 'Well, this is a perfect opportunity to fill a niche.'"

What part of town would best host a new vision of urban living? Over the next two years, Ralston and Burton met with neighborhood associations and researched development plans. Ralston saw good precedent on 7th Street: "With the MCI Center and the Mall as anchors, 7th Street would become a main thoroughfare, much like it was decades ago. This was Washington's original retail street. In retail everything is a cycle. It's time for the retail to come back to 7th Street."

"People said, 'You're going to do a contemporary store in Washington, *and* you going to do it on 7th Street? Are you absolutely nuts?'" Ralston remembers. "But we knew what was going to happen here. We took the risk and, low-and-behold, you have the renovation of the Tariff Building, 425 luxury apartments here at the corner of 7th and D...."

"...The Wooly Mammoth theater is coming," Burton continues, "and there's the architecture firm HNTB across the street, Illuminations [lighting store] right behind us...and so many people living right within a one-to two-block radius. Plus we're close to the Mall, right down the street from the Hirshorn, the Building Museum, the Sculpture Garden, the East Wing of the National Gallery....We're a family of people supporting the arts."

Since they opened, Burton and Ralston have seen their influence extend beyond the neighborhood. Recently they've been asked to furnish two model apartments at the historic Alban Towers in Cathedral Heights. Regular customers come in from the suburbs, including Potomac, Rockville, Reston and Alexandria, and a steady stream of tourists stop in. "So many people who come to D.C. are walking up and down this corridor," Burton points out.

"Can I just say how great it is that people stop by and look at the windows and say, 'Oh, this is fun'" Ralston says. Burton explains, "We did this all ourselves. We designed the space, we chose the paint colors, we did the layout ourselves, the lighting ourselves. We pretty much did it from sweat and tears." Ralston adds, "Every day a customer will come in and say, 'I've been referred to you guys by three or four people, and I just had to come by and see what it's all about.' It's just so rewarding."

How to Work with An Architect

Homework Counts

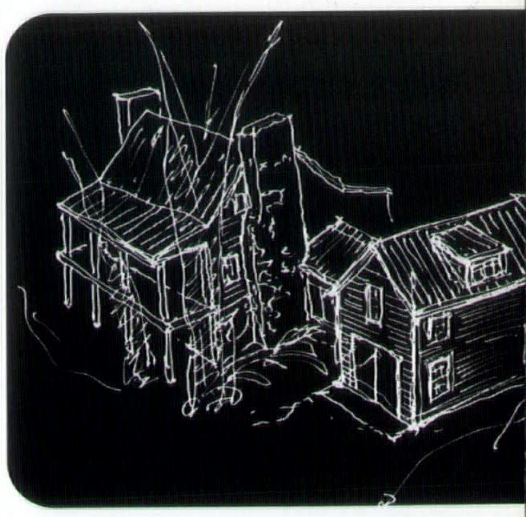
Saturday, September 15th

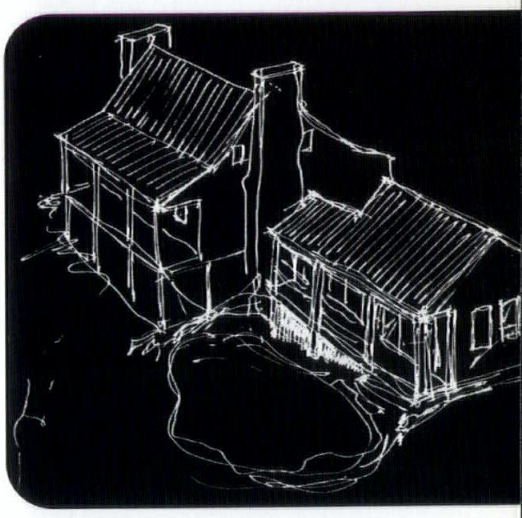
How to Work with An Architect

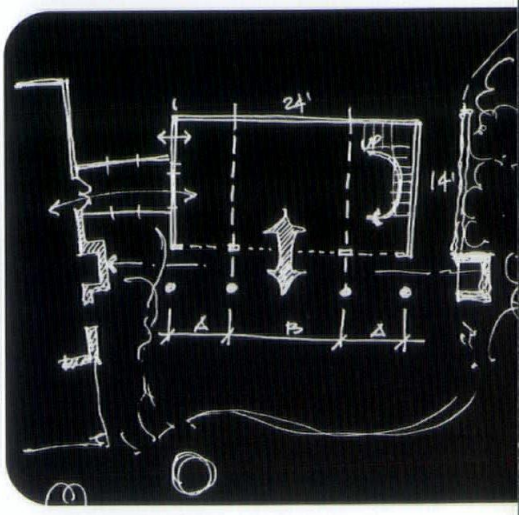
Thinking about a new house, addition, or office? Join us for a free workshop on how to work with an architect with AIA/DC President Stephen J. Vanze, AIA, a principal with the award-winning firm of Barnes Vanze Architects. Topics include what to expect from the design and construction process, how to avoid common misunderstandings, and how Washington architects vary in style and practice.

10 a.m. to 12 noon at the AIA/DC Chapter House, 1777 Church Street, NW. Free. Reservations required; call 202.667.1798 or e-mail reservations@aiadc.com.

What do you want? To build your vision, an architect needs to hear from you.







All drawings by Barnes Vanze Architects

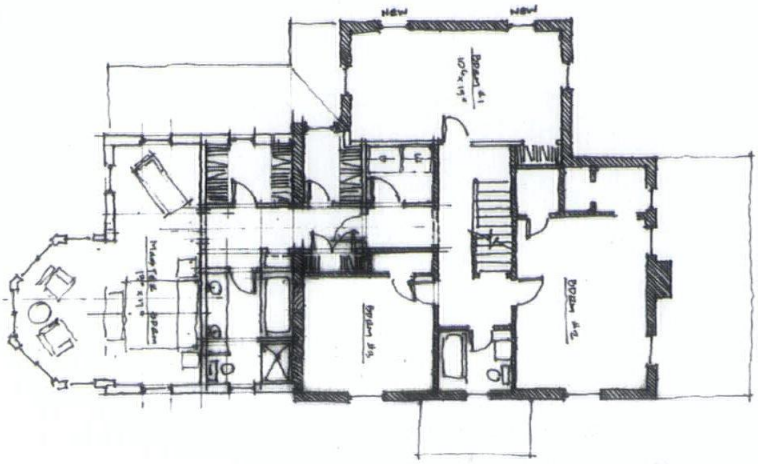
"Working with an architect can be a great experience—if you do your homework," says Mary Fitch, AICP, Executive Director of the Washington Chapter/AIA. "You not only need to do your homework to find an architect—and we can help with that—but you also need to communicate clearly about what you want."

In over three years of helping homeowners who are looking for architects, Fitch has noticed that "clients are often timid about showing an architect what they want. But that is exactly what an architect needs to help build your vision."

So how do you say what you want? Explaining yourself can be as simple as cutting out pictures from magazines such as *Southern Living* or *Metropolitan Home.* Or page through books like Sarah Susanka's *The Not So Big House* or Dennis Wedlick's *The Good Home* together with your architect.

You could also write a statement about what you want the space to do for you. "When we built our house," Fitch recalls, "we drafted an eight-page memo that included things we liked, but mostly talked how we wanted the house to feel. We were looking for a modern house, but not one that felt sterile and cold. It's amusing to go back and read this tremendous wish list and discover how on-the-mark it was."

Not every architect needs (or wants) an eight-page manifesto, but it's a good idea to think about what you want in your house before meeting with an architect. On the next page are fourteen questions that will help you get started.



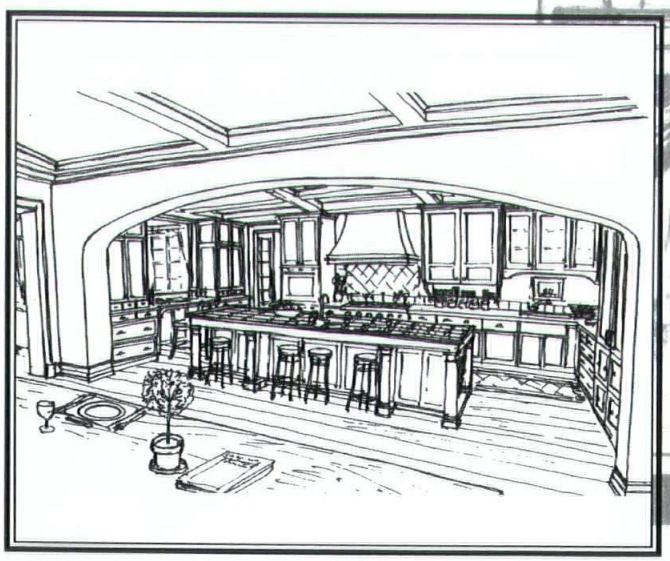
14 Questions to Ask Yourself Before You Get Started

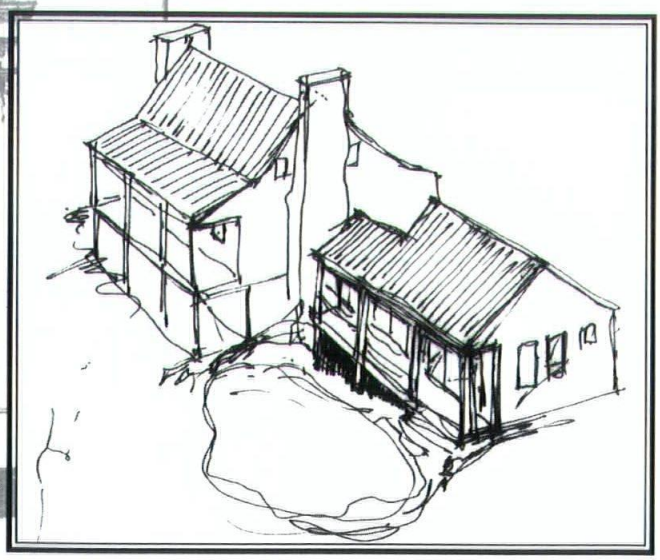
1. Think about your current home.
   What do you like about it?
   What's missing?
   What don't you like?
2. How do you use your home?
   Are you there a lot?
   Do you work at home?
   Do you entertain often?
   Do you have any specialized hobbies?
   How much time do you spend in the living areas, bedrooms, kitchen, office, etc.?
   Do you use your yard?
3. Why do you want a change?
   Do you need more room?
   Are children grown and moving on?
   Do you have new interests or needs?
   What do you want that you don't have now?
4. How will you use your new or improved home?
   What functions and activities need space (e.g. cooking, sleeping, studying, playing)?
   How much space will you need for each function?
5. Are there specific features, fixtures, or products that you want to include?
6. What do you think the addition/renovation/new home should look like?
   What should it look like inside?
   What should it look like outside?
7. What are your preferred design styles? Do you have pictures of what you like?
8. How much disruption can you tolerate during the design and construction process?
9. How much time do you have to be involved in the process?
10. Do you plan to do any of the construction work yourself?
11. Who will be the primary contact with the architect, contractor, and others involved in designing and building your project? (It is good to have one point of contact to prevent confusion and mixed messages.)
12. How soon would you like to be settled into the new place? Are there rigid time constraints?
13. How much can you realistically afford to spend on this project? (No, this is *not* the bottom line.)
14. What qualities are you looking for in an architect? (*This* is!)

Once you have answered these questions, you will be prepared to talk with an architect. The more detailed information you give, the easier it will be for the architect to address your needs.

To find an architect, visit our Architect/Client Resource Center. Filled with more than seventy portfolios of local firms, the Resource Center has the information you need to start or refine your search. Call 202.667.1798 or visit www.aiadc.com.

All drawings by Barnes Vanze Architects





Start *dreaming* now

AIA/DC ARCHITECT/CLIENT RESOURCE CENTER

a simple, convenient,
FREE service to help
you select an architect.

Washington Chapter/American Institute of Architects
1777 Church Street, NW Washington, D.C. 20036
Metro: Dupont Circle Tel: 202.667.1798 Web: www.aiadc.com

Publication of the Washington Chapter of the American Institute of Architects

AIA DC magazine volume 4

ARCHITECTURE WEEK 2001

SEE CENTERFOLD FOR SCHEDULE + POSTER

Index to Advertisers — by category

Accessible Design
Accessible Environments, Inc. (58-11) 36
Accessible Environments
Accessible Environments, Inc. (58-11) 36
Acoustical Consultants
Polysonics Corp. (58-22) 36
Appliances
Hadco (58-19) . . . . . .OBC
Architectural Coatings
Duron Paints & Wallcoverings Inc.
(58-18) 1
Architectural Kitchens
Hadco (58-19) . . . . . .OBC
Audio Visual
Polysonics Corp. (58-22) 36
Audio Visual Equipment
American Amplifier (58-13) 34
Consultants
Thornton-Tomasetti-Cutts (58-26) 36
Contract/Consulting Personnel
Alex-Alternative Experts, Inc. (58-12) 34
Cost Estimators
CPM International (58-17) 35
Electrical Contractors
J.E. Richards (58-21) . . . . . .IFC
Employment
Alex-Alternative Experts, Inc. (58-12) 34
Engineers
Thornton-Tomasetti-Cutts (58-26) 36
Environments - Accessible
Accessible Environments, Inc. (58-11) 36
Filing & Multi-Media Cabinets
Spacesaver Systems Inc. (58-25) . . . . . .IBC
Finishes - Interior & Exterior
Duron Paints & Wallcoverings Inc.
(58-18) 1
General Contractors
Horizon Builders (58-20) 5
Imaging
ABC Imaging, LLC (58-10) 2
Insurance
CBIZ/Ebersberger Benefits
& Insurance Services (58-15) 35
Intercoms
American Amplifier (58-13) 34
Interior & Exterior Painting
R.B. Painting (58-23) 34
Kitchen Design
Hadco (58-19) . . . . . .OBC

CENTRIA

- Factory Foamed Metal Panel Systems
- Field Assembled Metal Panel Systems
- Standing Seam Roof Products
- Electrical Cellular Floor Systems
- Coil Coating Services

All Products & Services Available Worldwide

Better Ways to Build Success

Call 800.759.7474
for more information or visit our Website at:
www.centria.com

CENTRIA
1005 Beaver Grade Road
Moon Twp., PA 15108

Kitchens
Hadco (58-19) . . . . . .OBC
Masonry
Capital Cement/Riverton Corp. (58-14) . . . . . .IBC
Masonry at Risk
Capital Cement/Riverton Corp. (58-14) . . . . . .IBC
Metal Architectural Systems
Centria (58-16) 32
Metal Walls & Roofing Systems
Centria (58-16) 32
Noise & Vibration Control
Polysonics Corp. (58-22) 36
Paging Systems
American Amplifier (58-13) 34
Painting Contractors
- Commercial & Residential
R.B. Painting (58-23) 34
Paints - Interior & Exterior
Duron Paints & Wallcoverings Inc.
(58-18) 1
Panels - Metal Wall & Roofing
Centria (58-16) 32
Printing
ABC Imaging, LLC (58-10) 2
Professional Liability
CBIZ/Ebersberger Benefits
& Insurance Services (58-15) 35
Project Consultants
CPM International (58-17) 35
Project Managers
CPM International (58-17) 35
Reprographics
ABC Imaging, LLC (58-10) 2
Reprographic Technologies (58-24) 36
Residential
Horizon Builders (58-20) 5
Storage & Shelving
Spacesaver Systems Inc. (58-25) . . . . . .IBC
Structural Engineers
Thornton-Tomasetti-Cutts (58-26) 36
Temporary Help
Alex-Alternative Experts, Inc. (58-12) 34

DAWSON PUBLICATIONS, INC

presents

fax-on-demand

Participating advertisers are given a four digit code (located in this index). To access additional information about an advertisers products or services, you only need to dial 410-252-9595 from your fax machine, listen to the voice prompts and —PRESTO— you will receive the desired information.

Index to Advertisers — by company

ABC Imaging, LLC (58-10) 2
Accessible Environments, Inc. (58-11) 36
Alex-Alternative Experts, Inc. (58-12) 34
American Amplifier (58-13) 34
Capital Cement/Riverton Corp. (58-14) . . . . . IBC
CBIZ/Ebersberger Benefits & Insurance Services (58-15) 35
Centria (58-16) 32
CPM International (58-17) 35
Duron Paints & Wallcoverings Inc. (58-18) 1
Hadco (58-19) . . . . . OBC
Horizon Builders (58-20) 5
J.E. Richards (58-21) . . . . . IFC
Polysonics Corp. (58-22) 36
R.B. Painting (58-23) 34
Reprographic Technologies (58-24) 36
Spacesaver Systems Inc. (58-25) . . . . . IBC
Thornton-Tomasetti-Cutts (58-26) 36

R. B. PAINTING

Residential & Commercial
Interior & Exterior
Drywall and Plaster Repairs
Licensed • Insured • References

RAFAEL BARILLAS

6269 Leesburg Pike, Suite 201
Falls Church, VA 22044

Phone: (703) 538-6464
Fax: (703) 538-2299

www.RBPainting.net

Contract Staffing

Architecture
Interior Design
AutoCAD Draft/Design
Microstation Draft/Design
Construction Management
Facilities Management
Estimators / Inspectors
Technical Writing
Administrative Assistant

ALEX
Alternative Experts, Inc.
(A Kaseman Company)

For more information:
VA: 703-502-9700
MD: 301-933-2147
www.alexinc.com

•MASTER ATENNA/CABLE TV • BACKGROUND MUSIC • REMOTE CONTROL • LOCAL AREA NETWORKS • INTERCOM SYSTEMS

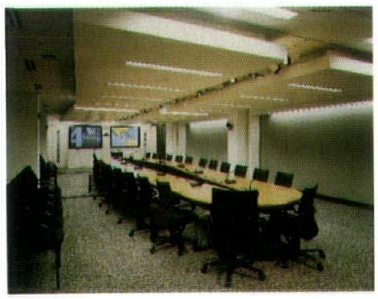
• MASKING SOUND • FIBER OPTICS • NURSE CALL

AMERICAN AMPLIFIER
Innovation through Integration since 1927...

•Audio Systems
•Visual Systems
•Design/Build

Providing Solutions to MD, DC & VA Since 1927

4481 NICOLE DRIVE
LANHAM, MD 20706
Phone: 301-459-8900
Fax: 301-459-9775
www.americanamplifier.com



SANYO

VIDEO/DATA PROJECTION • HEARING ASSIST

• AUDIO/VISUAL SYSTEMS • DIGITAL SOUND • SOUND REINFORCEMENT • CCTV • PUBLIC ADDRESS • TELECONFERENCING •

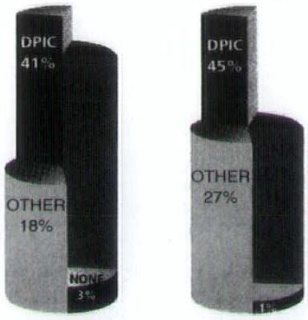
To Advertise call
Dawson Publications, Inc.
1-800-322-3448 ext 125

More AIA Members Choose DPIC for Their Professional Liability Insurance

DPIC can actually be an asset to your business by providing the best value for your premium dollar. We can help safeguard your business reputation, educate your employees about risk and business management practices and work to resolve disputes before they become a claim.

Find out for yourself why DPIC earns the loyalty of so many ACEC members. Call the specialist agent below or visit our Website at www.dpic.com

CBIZ/Ebersberger Benefits & Insurance
Arthur Ebersberger
Charles Vonderheid
410.647.4200



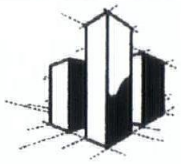
Firms with 10 to 50 employees

Firms with 50 or more employees

According to the last AIA Firm Survey Report to include market-share results, DPIC is the largest insurer of surveyed firms with 10 or more staff members.

DPIC Companies

Policies are underwritten by Security Insurance Company of Hartford, Design Professionals Insurance Company and The Connecticut Indemnity Company. The issuing company varies by state. DPIC Companies, Monterey, CA, is a member of the Specialty Division of Royal & SunAlliance USA, part of Royal & Sun Alliance Insurance Group. The company is listed on the London Stock Exchange. For information call: 800.227.4284 or e-mail info@dpic.com. In Canada, call 800.565.6038 or e-mail info@tor.dpic.com. Or visit our Website at www.dpic.com. © 2000 DPIC Companies, Inc.



CPM International, Inc.

International Cost & Project Management

Cost Estimating
Cost Management
Impartial Cost Advice

Schedule Management
Change Order Negotiation
Claims Settlement

CPM International, Inc.
Professional Cost Consulting
703-519-8530
www.cpmintl.com

Alexandria, VA Boston, MA Orlando, FL

VISIT THE WASHINGTON CHAPTER/AIA WEBSITE!

www.aiadc.com

News • Events • Jobs • More

ACCESSIBLE ENVIRONMENTS, INC.

Accessible Environments, Inc.
P.O. Box 11091
Charlotte NC 28220-1091
Phone 704-376-6641
Fax 704-333-4416
1-800-425-6265

• A consulting firm that design residential and commercial spaces for people with disabilities and the aging population.
• Each disability is carefully studied and recommendations are made for renovations to existing structures or suggestions are made for new construction.
• Careful designs are executed so that client spaces do not appear institutional.
• Accessible Environment, Inc. strives to provide as much personal independence as possible while enhancing a better quality of life for the client.

POLYSONICS CORP.
ACOUSTICAL & COMMUNICATION CONSULTING

- *Acoustics and Vibration*
- *Audio-Visual*
- *Technical Systems*

Auditoriums & Theatres
Corporate Headquarters
Audio and Video Conferencing
Courtrooms & Hearing Rooms
Computer Training Facilities
Airport and Highway Noise Studies
Vibration Prediction & Analysis
Laboratory Facilities
Gun Ranges

We Provide Service World-Wide

5115 MacArthur Blvd. NW
Phone: (202) 244-7171
Fax: (202) 244-7479
Washington, DC 20016
(800) 388-7172
www.polysonics-corp.com

REPROGRAPHIC TECHNOLOGIES
The Solutions People
PlanWell™
The plans are the project.

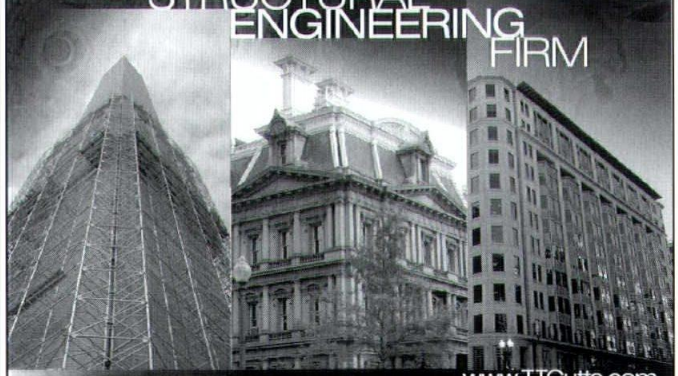
- Digital Printing and Scanning in Large and Small Format
- PlanWell™ Web-Based Document Management
- On-Site Reprographic Services
- Technology Support Services
- Color Graphics - Large and Small Format
- Networked Small-Format Printing
- Traditional Services
- Equipment Sales & Service
- Media and Office Supplies

www.repro-tech.com

7 Locations throughout Maryland, D.C. and Northern Virginia
9000 Virginia Manor Road, Suite 210
Beltsville, Maryland
301-210-5600
An American Reprographics company

Thornton•Tomasetti•Cutts LLC
A Company of The Thornton•Tomasetti Group

THE PREMIER STRUCTURAL ENGINEERING FIRM



www.TTCutts.com
2000 L Street, Suite 800 ▪ Washington, DC 20036 ▪ 202.466.8060
New York, NY ▪ Newark, NJ ▪ Trumbull, CT ▪ Boston, MA ▪ Philadelphia, PA ▪ Gaithersburg, MD
Washington, DC ▪ Ft. Lauderdale, FL ▪ Chicago, IL ▪ Dallas, TX ▪ Orange County, CA
Affiliated Offices in London and Hong Kong ▪ Contact: Jonathan Kopp, S.E., Vice President

IT'S IN THE BAG! flamingo

THE LEADING CUSTOM COLOR MASONRY CEMENT

DEPENDABILITY

- 800 standard colors
- Customized colors available
- Compatibility/contrast between masonry units and mortar
- High quality, stable pigments
- Maximum color uniformity with quality control procedures
- Lime-based mortar
- Time-tested tolerances between all bags and shipments of specific color designation

APPLICATION AND STRENGTH

- Composed of Hydraulic Lime, not a filler
- Ease of application
- Greater bond strength
- Meeting special strength requirements specified in ASTM C-270 for Type S and Type M mortar
- Guaranteed color continuity on projects with various mortar strengths

AVAILABILITY OF SAMPLES

- Supplied in 70 pound bag (150 brick panel)

CONVENIENCE

- All in one bag Hydraulic Hydrated Lime, cement and quality pigments

VALUE

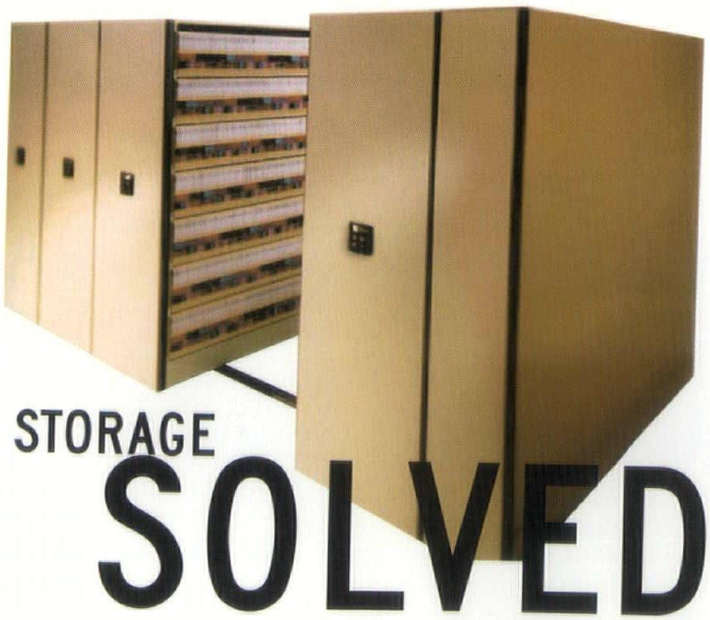
- Highly affordable
- Popular colors at competitive prices
- Price variances based on diversity factors

RIVERTON

FLAMINGO . . . "IT'S IN THE BAG"

The Riverton Corporation
Front Royal, Virginia 22630
Phone: 800-558-8887 or 304-267-8966 Fax: 304-267-6571

STORAGE FOR ANY EQUIPMENT OR MATERIAL!



STORAGE SOLVED

Storage systems designed to fit your needs:

- Double your storage capacity
- Free up storage space
- Improve accessibility
- Provide for increased traffic
- Improve security and safety
- Improve protection of materials
- Increase productivity

Call us for a free, no-obligation needs assessment and storage solved plan.

301.933.9390

SPACESAVER SYSTEMS, INC.
Information and Materials • Storage and Management
INFOLINX 2000
www.ssi-md.com
10800 Connecticut Avenue • Kensington, Maryland 20895 • 301-933-9390

beauty and performance

When we ask people what is most important to them in an oven, there are generally two answers: **1. How it looks. 2. How it cooks.** The CM Oven from Thermador®...the way it looks is only exceeded by the way it cooks.

Thermador® CM Features:

- Available in 30" Single or Double Oven
- Combination Microwave/Convection
- Cooksmart™ System
- Automatically Determines Correct Mode, Temperature and Cooking Time
- 4.1 CU Capacity Microwave with Ten Power Levels
- Only Self-Cleaning Microwave Available
- Advanced 3rd Element Convection System
- Hidden Broil Element
- Non-Transference of Flavors
- Sens-A-Touch™ Control Panel with Full Graphic Display
- Available in Black, White or Stainless

Thermador®
create.

HADCO

Washington, D.C. • Atlanta, GA
800.565.0330
www.hadco.net